Digitization by eGangotri-South Center

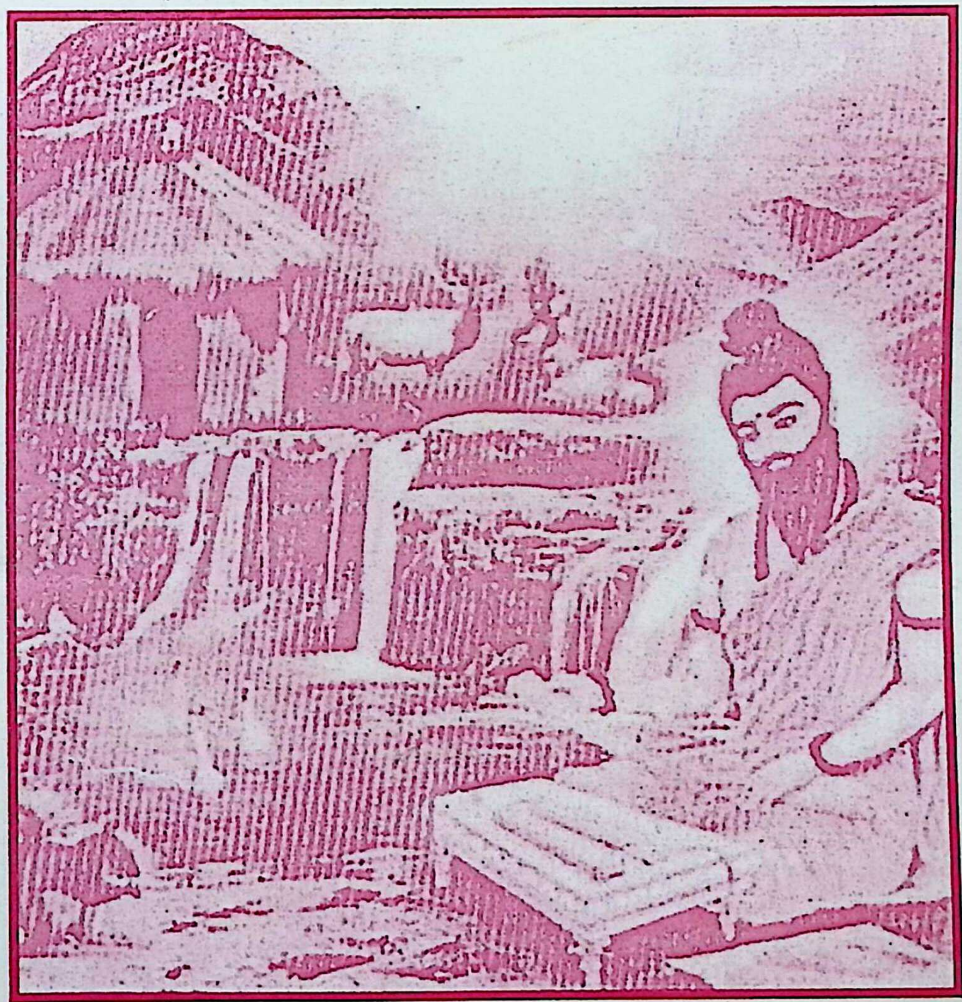
ಕರ್ನಾಟಕ ರಾಜ್ಯ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ Karnataka State Open University
ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು ೫೭೦ ೦೦೬ Manasagangotri, Mysore - 570 006

M.A. [PREVIOUS] SANSKRIT

- ENGLISH MEDIUM -

अलङ्कारः

कुवलयानन्दः



COURSE - V **BLOCK - 33**

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

ಉನ್ನತ ಶಿಕ್ಷಣಕ್ಕಾಗಿ ಇರುವ ಅವಕಾಶಗಳನ್ನು ಹೆಚ್ಚಿಸುವುದಕ್ಕೆ ಮತ್ತು ಶಿಕ್ಷಣವನ್ನು ಪ್ರಜಾತಂತ್ರೀಕರಿಸುವುದಕ್ಕೆ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ವ್ಯವಸ್ಥೆಯನ್ನು ಆರಂಭಿಸಲಾಗಿದೆ.

ರಾಷ್ಟ್ರೀಯ ಶಿಕ್ಷಣ ನೀತಿ 1986

The Open University system has been initiated in order to augment opportunities for higher education and as instrument of democrating education.

National Education Policy 1986

ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯವು ದೂರಶಿಕ್ಷಣ ಪದ್ಧತಿಯಲ್ಲಿ ಬಹುಮಾಧ್ಯಮಗಳನ್ನು ಉಪಯೋಗಿಸುತ್ತದೆ. ....ವಿದ್ಯಾಕಾಂಕ್ಷಿಗಳನ್ನು ಜ್ಞಾನ ಸಂಪಾದನೆಗಾಗಿ ಕಲಿಕಾ ಕೇಂದ್ರಕ್ಕೆ ಕೊಂಡೊಯ್ಯುವ ಬದಲು, ಜ್ಞಾನ ಸಂಪತ್ತನ್ನು ವಿದ್ಯೆ ಕಲಿಯುವವರ ಬಳಿ ಕೊಂಡೊಯ್ಯುವ ವಾಹಕವಾಗಿದೆ.

ಡಾ. ಕುಳಂದೈಸ್ವಾಮಿ

"The Open University system makes use of Multimedia in distance education system. .... it is vehicle which transports knowledge to the place of learners rather than transport to the place of learning.

Dr. Kulandai Swamy

ಜ್ಞಾನಪೀಠ ಪ್ರಶಸ್ತಿ ಪುರಸ್ಕೃತ
ರಾಷ್ಟ್ರಕವಿ ಕುವೆಂಪು ಜನ್ಮ ಶತಮಾನೋತ್ಸವ ವರ್ಷ ೨೦೦೪

ವಿಶ್ವಮಾನವ ಸಂದೇಶ

ಪ್ರತಿಯೊಂದು ಮಗುವು ಹುಟ್ಟುತ್ತಲೇ - ವಿಶ್ವಮಾನವ. ಬೆಳೆಯುತ್ತಾ ನಾವು ಅದನ್ನು 'ಅಲ್ಪ ಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುತ್ತೇವೆ. ಮತ್ತೆ ಅದನ್ನು 'ವಿಶ್ವಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುವುದೇ ವಿದ್ಯೆಯ ಕರ್ತವ್ಯವಾಗಬೇಕು.

ಮನುಜ ಮತ, ವಿಶ್ವ ಪಥ, ಸರ್ವೋದಯ, ಸಮನ್ವಯ, ಪೂರ್ಣದೃಷ್ಟಿ ಈ ಪಂಚಮಂತ್ರ ಇನ್ನು ಮುಂದಿನ ದೃಷ್ಟಿಯಾಗಬೇಕಾಗಿದೆ. ಅಂದರೆ, ನಮಗೆ ಇನ್ನು ಬೇಕಾದುದು ಆ ಮತ ಈ ಮತ ಅಲ್ಲ; ಮನುಜ ಮತ. ಆ ಪಥ ಈ ಪಥ ಅಲ್ಲ; ವಿಶ್ವ ಪಥ. ಆ ಒಬ್ಬರ ಉದಯ ಮಾತ್ರವಲ್ಲ; ಸರ್ವರ ಸರ್ವಸ್ತರದ ಉದಯ. ಪರಸ್ಪರ ವಿಮುಖವಾಗಿ ಸಿಡಿದು ಹೋಗುವುದಲ್ಲ; ಸಮನ್ವಯಗೊಳ್ಳುವುದು. ಸಂಕುಚಿತ ಮತದ ಆಂಶಿಕ ದೃಷ್ಟಿ ಅಲ್ಲ; ಭೌತಿಕ ಪಾರಮಾರ್ಥಿಕ ಎಂಬ ಭಿನ್ನದೃಷ್ಟಿ ಅಲ್ಲ; ಎಲ್ಲವನ್ನು ಭಗವದ್ ದೃಷ್ಟಿಯಿಂದ ಕಾಣುವ ಪೂರ್ಣದೃಷ್ಟಿ.

ಕುವೆಂಪು

Gnanapeeta Awardee
Kuvempu's Birth Centenary Year - 2004

Gospel of Universal Man

Every Child, at birth, is the universal man. But, as it grows, we turn it into "a petty man". It should be the function of education to turn it again into the enlightened "universal man".

The Religion of Humanity, the Universal Path, the Welfare of All, Reconciliation, the Integral Vision- these *five mantras* should become View of the Future. In other words, what we want henceforth is not this religion or that religion, but the Religion of Humanity ; not this path or that path, but the Universal Path ; not the well-being of this individual or that individual, but the Welfare of All ; not turning away and breaking off from one another, but reconciling and uniting in concord and harmony ; and, above all, not the partial view of a narrow creed, not the dual outlook of the material and the spiritual, but the Integral Vision of seeing all things with the eye of the Divine.

Kuvempu

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

ಕರ್ನಾಟಕ ರಾಜ್ಯ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ
ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು-೫೭೦ ೦೦೬

कुवलयानन्दः

Block
33

Unit No. 5 to 8	Page No.

Unit 5	KUVALAYĀNANDA–PRATĪPĀLAṄKĀRA	1
Unit 6	KUVALAYĀNANDA–RŪPAKĀLAṄKĀRA	17
Unit 7	KUVALAYĀNANDA–PARIṆĀMĀLAṄKĀRA	33
Unit 8	KUVALAYĀNANDA–SMṚTI–BHRĀNTI–SANDEHA–APAHNUTI ALAṄKĀRAS	45

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

Course Design and Editorial Committee

Prof. K. Sudha Rao
Vice-Chancellor & Chairman
Karnataka State Open University
Mysore-570 006

Prof. Chambi Puranik
Dean (Academic)-Convenor
Karnataka State Open University
Mysore-570 006

Dr. N. Radhakrishna Bhat
Chairman
Department of Studies
and Research in Sanskrit
Karnataka State Open University
Mysore - 570 006

Subject Co-ordinator & Editor

Course Writer

Prof. H.V. Nagaraja Rao
Oriental Research Institute
Mysore-5

Developed by Academic Section KSOU, Mysore

Karnataka State Open University, 2001

All rights reserved. No part of this work may be reproduced in any form, by mimeography or any other means, without permission in writing from the Karnataka State Open University.

Further information on the Karnataka State Open University Programmes may obtained from the University's Office at Manasagangotri, Mysore - 6.

Printed and Published on behalf of Karnataka State Open University, Mysore-6 by **Sri V. Ramanna,** Registrar (Administration).

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

प्रस्तावना

प्रिय विद्यार्थिनः

अस्माकं कर्णाटक-राज्य-मुक्तविश्वविद्यानिलये स्नातकोत्तरशिक्षणकक्षां प्रवेष्टृभ्यः भवद्भ्यः हार्दं स्वागतम्।

विश्वस्य प्राचीनभाषासु संस्कृतभाषा प्रमुखतमा। वेदेषु दृश्यमाना इयं भाषा क्रि.पू. पञ्चमशतके काव्यस्य रूपं प्रापदिति वदन्ति। गच्छता कालेन संस्कृतभाषा उच्छशिक्षण-शासन-लेखन-काव्यादिषु अव्याहता समुपयुक्तम्। प्रायो लोके 2500 वर्षाधिकम् इतिहासं प्राप्तवती अन्या भाषा नास्ति।

वेदाः, शास्त्राणि, इतिहासाः, पुराणानि, काव्यानि, दर्शनानि, व्याख्यानानि, प्रशस्तयः, शासनानि, चाटुपद्यानि, सुभाषितानि इत्येवं नानाप्रकारेषु निबद्धाः कृतयः संस्कृतवाङ्मये विलसन्ति। अस्य परिचयः पाठ्यक्रमानुसारेण कारयिष्यते। विशेषाध्ययनाय गहन-शोधनाय च युष्माकं सिद्धतायाः सम्पादनमेव स्नातकोत्तरशिक्षणस्य मुख्यः उद्देशः।

भवता स्वाध्यायसुलभाय स्वयंबोधन पद्धत्या (SIM) एते पाठाः विशिष्टरूपेण आरचिताः। बहवः विद्वांसः एतान् पाठान् सज्जीकर्तुं कृतभूरिपरिश्रमाः सन्ति। तेषां साहाय्यं सकार्तज्ञं स्मरामि।

भवन्तः सर्वे सम्यगधीत्य अस्यां भाषायां साहित्ये च विशेषज्ञानं सम्पादयन्तु इति आशासे। 'श्रद्धावान् लभते ज्ञानम्' इति भगवद्गीतोक्तरीत्या भवता श्रद्धायुक्ताध्ययनं फलप्रदं यशप्रदं च भूयादिति ममाशयः। शुभं भूयात्।

जीयात् गीर्वाणभारती।

डा. एन्. राधाकृष्ण भट्
संस्कृतविभागाध्यक्षः
कर्णाटकराज्य-मुक्तविश्वविद्यानिलयः
मानसगङ्गोत्री, मैसूरु।

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

1.0 Block Objectives

In this block you will be able to understand the following alaṅkāras.

i) Pratīpa
ii) Rūpaka
iii) Pariṇāma
iv) Smṛti
v) Bhrānti
vi) Sandeha
vii) Apahnuti - Alaṅkāras.

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

SANSKRIT M.A. Course V
Block-33 — UNIT-5

KUVALAYĀNANDA

STRUCTURE

5.1 Purpose
5.2 Introduction
5.3 Sanskrit Text (Pratīpālaṅkāra)
5.4 English Translation
5.4.1 Lakṣaṇasamanvaya
5.5 Grammar
5.6 Explanation of Technical Terms
5.6.1 What others have to say about Pratīpa
5.7 Self-check Questions
5.8 Glossary

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

UNIT-5
KUVALAYĀNANDA–PRATĪPĀLAṄKARA

5.1 PURPOSE

Dear Student,

You have seen in the previous lessons that upamā involves comparison of the Upameya with the Upamāna and Upamāna should be superior to Upameya in the intended quality. However, poets may break this rule for poetic effect and reverse the order by making a well-known Upamāna itself Upameya. This gives birth to another Alaṅkāra called Pratīpa. A turn or twist given to speech on this principle results in variety. Thus there are five types of pratīpa as enunciated by Appayya Dīkṣita in the Kuvalayānanda. The purpose of this unit is to familiarise you with the general definition of Pratīpa and with its five types. After studying this unit carefully and attentively, you will be able to recognise the pratīpālamkara in your other texts of Kāvya or Nāṭaka.

5.2 INTRODUCTION

From time immemorial, certain things have been recognised by poets as upamānas (standards of comparison) on account of their exquisite excellences. The moon, lotus etc., are the upamānas for the face or eyes of human beings. Bubbles of water are the upamāna for life because they are transient or impermanent. The poison called Hālāhala is an upamāna for bitter things or for cruel persons because it kills any living being instantaneously. Poets frequently use these upamānas and sahṛdayas recognise them easily.

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

However, the usual way of expression may not be effective always. The poets have to use different devices to attract the attention of sahṛdayas and to produce aesthetic delight (camatkāra) in their hearts. So, they reverse the usual order of things and present the upamāna as upameya. They may also achieve this effect by saying, in so many words, that the famous upamāna is not, after all, superior to the pertinent object. They may just say that the comparison with a well-known upamāna is wrong as far as the pertinent object is considered.

Thus a new figure of speech is created. This is meaningfully named Pratīpa, because pratīpa means 'opposite. Five types of pratīpa have been illustrated in the Kuvalayānanda with suitable examples collected from various sources. Let us try to know the definitions of these types so that their mutual difference also becomes clear.

5.3 SANSKRIT TEXT

प्रतीपालङ्कारः

प्रतीपमुपमानस्योपमेयत्वप्रकल्पनम् ।
त्वल्लोचनसमं पद्मं त्वद्वक्त्रसदृशो विधुः ॥१२॥

प्रसिद्धोपमानोपमेयभावप्रातिलोम्यात् प्रतीपम् । यथा वा -

यत्त्वन्नेत्रसमानकान्ति सलिले मग्नं तदिन्दीवरं मेघैरन्तरितः प्रिये तव मुखच्छायानुकारी शशी। येऽपि त्वद्गमनानुसारिगतयस्ते राजहंसा गताः त्वत्सादृश्यविनोदमात्रमपि मे दैवेन न क्षम्यते ॥

अन्योपमेयलाभेन वर्ण्यस्यानादरश्च तत् ।
अलं गर्वेण ते वक्त्र कान्त्या चन्द्रोऽपि तादृशः ॥१३॥

अत्युत्कृष्टगुणतया वर्ण्यमानस्य, अन्यत्र स्वसादृश्यम् असहमानस्य उपमेयं किञ्चित् प्रदर्श्य तावता तस्य तिरस्कारो द्वितीयं प्रतीपं पूर्वस्माद् अपि विच्छित्तिविशेषशालि।

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

यथा वा-

गर्वमसंवाह्यमिमं
लोचनयुगलेन किं वहसि भद्रे।
सन्तीदृशानि दिशिदिशि
सरस्सु ननु नीलनलिनानि ॥

वर्ण्योममेयलाभेन तथान्यस्याप्यनादरः ।
कः क्रौर्यदर्पस्ते मृत्यो त्वत्तुल्याः सन्ति हि स्त्रियः ॥१४॥

अत्युत्कृष्टगुणतया क्वचिदपि उपमानभावम् असहमानस्य अवर्ण्यस्य वर्ण्योपमेयं परिकल्प्य तावता तस्य तिरस्कारः पूर्वप्रतीपवैपरीत्येन तृतीयं प्रतीपम्।

यथा वा -

अहमेव गुरुः सुदारुणानाम्
इति हालाहल मा स्म तात दृप्यः ।
ननु सन्ति भवादृशानि भूयो
भुवनेऽस्मिन् वचनानि दुर्जनानाम् ॥

वर्ण्येनान्यस्योपमाया अनिष्पत्तिवचश्च तत् ।
मुधापवादो मुग्धाक्षि त्वन्मुखाभं किलाम्बुजम् ॥१५॥

अवर्ण्ये वर्ण्योपमित्यनिष्पत्तिवचनं पूर्वेभ्यः उत्कर्षशालि चतुर्थं प्रतीपम्। उदाहरणे मुधापवादत्वोक्त्या उपमित्यनिष्पत्तिः उद्घाटिता ।

यथा वा -

आकर्णय सरोजाक्षि वचनीयमिदं भुवि।
शशाङ्कस्तव वक्त्रेण पामरैरुपमीयते ॥

प्रतीपमुपमानस्य कैमर्थ्यमपि मन्वते।
दृष्टं चेद् वदनं तस्याः किं पद्मेन किमिन्दुना? ॥१६॥

उपमेयस्यैव उपमानप्रयोजनधूर्वहत्वेन उपमानकैमर्थ्यम् उपमान प्रातिलोम्यात् पञ्चमं प्रतीपम्।

यथा वा -

तदोजसस्तद्यशसः स्थिताविमौ
वृथेति चित्ते कुरुते यदा यदा ।
तनोति भानोः परिवेषकैतवात्
तदा विधिः कुण्डलनां विधोरपि ॥

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

केचित् अनन्वय - उपमेयोपमा - प्रतीपानाम् उपमाविशेषत्वेन तदन्तर्भावं मन्यन्ते। अन्ये तु पञ्चमं प्रतीपप्रकारम् उपमानाक्षेपरूपत्वाद् आक्षेपालङ्कारम् आहुः।

5.4 ENGLISH TRANSLATION

The figure of speech called pratīpa occurs when a (well-known) upamāna is made the upameya (in respect of the object taken up for description). (Example) The lotus is like your face. (12) (Vṛtti) When these in a reversal of the famous relation of the upamāna and upameya, it is pratīpa.

Another example :

"O dear, the lily flower which had comparable charmingness with your eyes has now been submerged under water. The moon who was some what imitating your face has now been covered by the clouds. The swans which had the gait that resembled yours are also now gone. God does not tolerate even the enjoyment of things similar to you by me."

Showing contempt to the object under description by producing the wellknown upamāna as the upameya, is also pratīpa (Example) O face, enough of your pride. The moon is also like you in beauty. (13) (Vṛtti) when an object under description is par excellence by its special qualities and does not admit even comparison with any other object, if an upameya is somehow shown, and derision is expressed to a little extent, the second type of pratīpa occurs; it is more attractive than the first type, by its special charm.

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

Another example:

O fine lady,

Why do you carry thin unbearable pride on account of your pair of eyes? These are blue lotuses in every direction in lakes which resemble your eyes.

Showing disdain to a famous upamāna by showing the object under description as its upameya is also a type of pratīpa (Example:) O death, why do you have thin pride on account of your cruelty? There are women who are equal to you (14)

This third vasiety of pratīpa is opposite to the second variety. When a upamāna, which does not admit even the status of the standard of comparison on account of its exquisite qualities is somewhat subjected to disdain by showing some upameya to it, thin pratīpa occurs.

Another example:

"O Hālāhala, my friend!
Don't be proud thinking
"I am the greatest among the most
violent objects"
There are words of villains
in this wolrd which are just like you"

If non-culmination of the comparison of the object under description with a well-known upamāna is averred, it is a type of pratīpa.

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

(Example)

O lady with beautiful eyes, there is a false rumour that the lotus is like your face. (15)

Statement of the non-culmination of the comparison of the object under description with a recognised upamāna is the fourth type of pratīpa which excels the earlier types in beauty. In the example cited above, the non-culmination of comparison is revealed by stating that it is a false rumour.

Another example:

O lady having eyes resembling lotuses, there is a scandal now in the world. Rustic folks are comparing the moon to your face.

Uselessness of a famous upamāna (in the presence of upameya) is also considered as pratīpa.

(Example)

If her face is seen, then what is the use of either the moon or the lotus? (16)

Uselessness of the Upamāna, on account of the fact that the Upameya itself does all its tasks is considered as the fifth type of pratīpa, because there is the reversal of the role of the upamāna in it.

Another example:

Whenever the creator thinks in his mind that the sun and the moon are useless while Nala's prowess and fame are present, he circles them with the pretext of pariveṣa.

Some scholars assert the inclusion of Ananvaya,

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

Upameyopamā and Pratīpa under Upamā stating that they are all its special forms.

Others consider the fifth type of Pratīpa as Akṣepālaṅkāra because it contains the selection of the Upamāna.

5.4.1 LAKṢAṆASAMANVAYA

It is necessary to verify whether the definitions of the five types of pratīpa apply correctly to the examples given in the text. So let us test them one by one .

a) in the first type, a famous upamāna should be made the upameya of the object desired to be described. The example in :

त्वल्लोचनसमं पद्मं त्वद्वक्त्रसदृशो विधुः।

Lotus is a well-known upamāna for the eyes. Here it is made the upameya for the eye (locana). Similarly, the moon is a well-known upamāna for the face. Here, it is made the upameya of the face. Hence, the definition (Lakṣana) applies correctly. The second example of the same is.

यत्त्वन्नेत्रसमानकान्ति सलिले मग्नं तदिन्दीवरम् etc. This śloka gives a description of the rainy season. In the rainy season, these is much water in lakes and so lilies and other aquatic flowers get submerged, the moon is covered by clouds and the swans go back to the Himālayas. While describing this, the poet says that the indīvara flowers are like the eyes of the heroine, the moon is like her face and the swans imitiate her gait.

The *indīvara* flowers, moon and swan's gait are

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

upamānas recognised in the world of poets. They are made upameyas here and so the lakṣaṇa of the first type of pratīpa applies fully.

b) In the second type, contempt should be shown to the object desired to be described by providing an upameya to it, even though that upameya is actually a well-known upameya.

The example is:

अलं गर्वेण ते वक्त्र कान्त्या चन्द्रोऽपि तादृशः।

Here, the face is the object taken up for description, i.e. *varṇya.* The moon, which is a famous upamāna, is shown as its upameya, and the contempt (at Vācya level) is shown by admonishing it with the words अलं गर्वेण (enough of your pride). So the definition fits correctly.

The second example is

गर्वमसंवाह्यमिमं etc

Here, the eyes of the heroine are the objects taken up for description. The blue lotuses, which are well-known upamānas of the eyes, are made the upamānas contempt for the eyes is shown (at the vācya level) by saying that the pride of the heroine on account of her attractive eyes is not tenable because there exist many blue lotuses which resemble her eyes. So the definition applies correctly.

c) The third type of pratīpa occurs when there is disdain shown for the object under showing as upameya object under description. The example is

कः क्रौर्यदर्पस्ते मृत्यो त्वत्तुल्याः सन्ति हि स्त्रियः।।

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

Here, Mṛtyu (death) is the well-known upamāna. Disdain or contempt for it is shown by providing an upameya in women who are also said to possess cruelty in equal proportion with Mṛtyu. So, the definition applies fully well.

Another example is-

"आहमेव गुरुः सुदारुणानाम्" etc

Here, the well-known upamāna is the poison called Hālāhala. Durjanavacana (speech of villains) is the prakṛta (pertinent). It is shown by the poet as an upameya and to that extent, there is disdain shown to Hālāhala. Hence the third type of Hālāhala.

d) In the fourth type, the poet should show the non-culmination of the comparison of the upamāna with the object desired to be described the example is-

मुधापवादो मुग्धाक्षि त्वन्मुखाभं किलाम्बुजम्।

Here, the comparison of the lotus with the face of the lady is stated to be mearly a false rumor; so the comparison does not culminate at all.

In the other example आकर्णय सरोजाक्षि etc., the non-culmination of upamā is suggested by saying that only Pamaras, The ignorant, compare the moon with the heroines face. So the definition fits well.

e) The fifth type of pratīpa is there where the uselessness of the wellknown upamāna, in the presence of the upameya, is stated.

The example is-

दृष्टं चेद् वदनं तन्व्याः किं पद्मेन किमिन्दुना ?

It is said here that there is no use of either the lotus or the moon when the beautiful face of the lady is

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

seen. So the definition applies fully. The other example is तदोजसः etc., Here too, the uselessness of the sun and the moon, the traditional upamānas of prowess and fame, is clearly stated by the word Vṛthā, in the presence of Nala's prowess and fame. Hence, the lakṣaṇa applies correctly.

5.5 GRAMMAR

Pratīpam. This word means 'opposite' however, the word is derived from joining *prati* and *ap.* Pāṇini's rule द्व्यन्तरुपसर्गेभ्योऽप ईत् (6-3-97) changes *a* into *ī* and by savarṇadīrgha, we get pratīpam. प्रतिगच्छन्ति आपः यस्मिन् स्थले तत् प्रतीपम् ।

So, the word literally means 'a place where the waters flow backwards'. In the figure of speech called pratīpa, the traditionally accepted relation between the upamāna and upameya is reversed. So the name pratīpam is quite justified.

त्वल्लोचनसमम् । तव लोचनं त्वल्लोचनम्। त्वल्लोचनेन समम्।

If we say त्वल्लोचनं पद्मसमम्, it will be upamālankāra. If we reverse it and say पद्मं त्वल्लोचनसमम्, it is pratīpa. प्रातिलोम्यात् । प्रति गच्छन्ति लोमानि यत्र तत् प्रतिलोमम् । "अच् प्रत्यन्ववपूर्वात् सामलोम्नः" इत्यच् । प्रतिलोमस्य भावः प्रातिलोम्यम् । तस्मान् ।

त्वन्नेत्रसमानकान्ति। तव नेत्रे त्वन्नेत्रे। त्वन्नेत्रयोः समाना कान्तिर्यस्य तत्।

मुखच्छायानुकारी। मुखस्य च्छाया मुखच्छाया। मुखच्छायाम् अनुकरोति तच्छीलः मुखच्छायानुकारी ।

शशी। शशोऽस्मिन्नस्तीति शशी । "तदस्यास्त्यस्मिन्निति मतुप्" "अत इतिठनौ" इति मतुबर्थे इनिः प्रत्ययः ।

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

राजहंसः। हंसानां राजा राजहंसः । "राजदन्तादिषु परम्" इति सूत्रेण हंस शब्दस्य परनिपातः।

त्वत्सादृश्यविनोदमात्रम्। तव सादृश्यं त्वत्सादृश्यम्। त्वत्सादृश्ये विनोद एव इति त्वत्सादृश्यविनोदमात्रम्।

अनादरः। न आदरः अनादरः। अत्र नञ् विरोधरूपेऽर्थे वर्तते। अनादरः तिरस्कारः।

असहमानस्य। सहते इति सहमानः। न सहमानः असहमानः। तस्य।

विच्छित्तिविशेषशालि। विच्छित्तेः विशेषः विच्चित्ति-विशेषः। तेन शालते शोभते इति विच्छित्तिविशेषशालि ।

मा स्म दृप्यः । दृप हर्षमोहनयोः। दिवादिः। "स्मोत्तरे लङ् च" इति सूत्रेण स्मसहितस्य माशब्दस्य योगे लङ्। "न माङ्योगे" इति निषेधात् अडभावः।

मुग्धाक्षि। मुग्धे अक्षिणी यस्याः सा मुग्धाक्षी। "बहुव्रीहौ सक्थ्यक्ष्णोः स्वाङ्गात् षच्" इति समासस्य अकारान्तत्वम् । स्त्रीलिंङ्गे "षिद्गौरदिभ्यश्च" इति ङीप्। सम्बोधने "अम्बार्थनद्योर्ह्रस्वः" इति ह्रस्वे "मुग्धाक्षि" इति रूपम्। एवं "सरोजाक्षि"।

अम्बुजम्। अम्बुनि जायते इत्यम्बुजम्। "सप्तम्यां जनेर्डः" इति उप्रत्ययः। डित्वसामर्थ्यात् टिलोपः ।

कैमर्थ्यम्। कः अर्थः यस्य सः किमर्थः। किमर्थस्य भावः कैमर्थ्यम्।

मन्वते। मनु अवबोधने। तनादिः। आत्मनेपदी। मनुते मन्वाते मन्वते।

किं पद्मेन। पद्मेन साधनीयं नास्ति इत्यर्थः । गम्यमानापि क्रिया कारकविभक्तौ प्रयोजिका इति न्यायेन करणार्थे तृतीया ।

तदोजसः। तस्य ओजः तदोजः। तस्य तदोजसः ।

तद्यशसः। तस्य यशः तद्यशः । तस्य तद्यशसः ।

आहुः। वदन्ति इत्यर्थः। "ब्रुवः पञ्चानाम् आदित आहो ब्रुवः" इति सूत्रेण लटि आह इत्यादेशः। आह आहतुः आहुः। प्रथम पुरुषबहुवचनरूपं ब्रूञ् धातोः।

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

5.6 EXPLANATION OF TECHNICAL TERMS

अन्य x वर्ण्य

Varṇya is the subject under description. It is the same as *Prakṛta*, or *Viṣaya*.

Anya, on the other hand, is some thing that is other than the Varṇya. It is *aprakṛta* or *viṣayin*. Usually it is upamāna, but in the pratīpālaṅkāra, it may be made an upameya. Anya is also called avarya. विच्छित्तिः। Vicchitti is the camatkāra or aesthetic delight that results from the contemplation of literature.

निष्पत्तिः। nīṣpatti is culmination or consummation of the process. Here, it relates to the culmination of the process of comparison. अनिष्पत्ति is its opposite.

5.6.1 What other Ālaṅkārikas say on Pratīpa.

Bhāmaha has not defined or illustrated pratīpa. Daṇḍin includes Pratīpa under upamā. He gives three varieties of Upamā which closely resemble Pratīpa. They are प्रतिषेधोपमा, विपर्यासोपमा and प्रशंसोपमा।

न जातु शक्तिरिन्दोस्ते मुखेन प्रतिगर्जितुम्।
कलङ्किनो जडस्येति प्रतिषेधोपमैव सा।।
त्वदाननमिवोन्निद्रमरविन्दमभूदिति ।
सा प्रसिद्धविपर्यासाद् विपर्यासोपमोच्यते ।।
ब्रह्मणोऽप्युद्भवं पद्मं चन्द्रः शम्भुशिरोधृतः ।
तौ तुल्यौ त्वन्मुखेनेति सा प्रशंसोपमोच्यते ।।

Vāmana includes Pratīpa under Ākṣepa.

Rudraṭa was the first Ālaṅkārika who recognised Pratīpa as an independent Alaṅkāra. He, however, calls it as Pratīpopamā and says:

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

विख्यातस्योपमानस्य यत्र स्यादुपमेयता ।
इन्दुर्मुखमिवेत्यादौ स्यात्प्रतीपोपमा तदा ।।

Mammaṭa, the author of the Kāvyaprakāśa, gives two varieties of Pratīpa. He defines it as follows:

आक्षेपादुपमानस्य प्रतिपमुपमेयता।
तस्यैव यदि वा कल्प्या तिरस्कारनिबन्धना।।

Kuvalayānandakāra has borrowed two examples viz., गर्वमसंवाह्यमिमं and अहमेव गुरुः सुदारुणानाम् from Mammata's work. Of course, Mammata has borrowed the stanza गर्वमसंवाह्यमिमं from Rudraṭa.

5.7 SELF-CHECK QUESTIONS

1) How many types of pratīpa are enunciated in the Kuvalayānanda?
2) What is the common factor found in all the five types of pratīpa?
3) What is meant by उपमाऽनिष्पत्ति?
4) What are the views of earlier poeticians on pratīpa?

5.8 GLOSSARY

वक्त्रम् = face विधु = moon
प्रातिलोम्यम् = reversal
छाया = beauty
असंवाह्यम् = unbearable ; not tenable
भद्रे = O good lady !
वैपरीत्यम् = Oppositeness
दारुणं = Violent, cruel
मुधा = false, baseless, unreal

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

उत्कर्षशालि = Possessing excellence

वचनीयम् = Scandal

कैमर्थ्यम् = uselessness; futility

धूर्वह = carrier of the burden

ओजस् = Prowess ; Valour

परिवेषः = a circular ring that appears around the sun or moon some times due to peculiar weather conditions

कैतवः = pretext

अन्तर्भावः = inclusion

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

NOTES :

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

SANSKRIT M.A. Course V
Block-33 — UNIT-6

KUVALAYĀNANDAH

STRUCTURE

6.1 Purpose

6.2 Introduction

6.3 Sanskrit Text (Rūpakālaṅkāra)

6.4 English Translation

6.4.1 Lakṣaṇasamanvaya

6.5 Grammar

6.6 Explanation of Technical Terms

6.6.1 History of Rūpaka

6.7 Self-check Questions

6.8 Glossary

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

UNIT-6
KUVALAYĀNANDA–RŪPAKĀLAṄKĀRA

6.1 PURPOSE

Dear Student,

One of the fundamental tendencies of human beings is to compare the object on hand to another object which is superior. As you already know, it leads to the Alaṅkāra called 'Upamā'. Another tendency is to identify the similar things, even though it is known that they are mutually different. This kind of identification is done for viewing the object on hand as the superior object to enhance its value. This identification is done by super-imposing all the characteristics of the upamāna on the upameya and gives birth to a figure of speech called Rūpaka (metaphor). The purpose of this unit is to tell about this figure of speech and its types. The Alaṅkāra called Rūpaka is very dear to the Sanskrit Poets and after studying this unit you will be able to recognise it in the kāvyas and Nātakas you study.

6.2 INTRODUCTION

People try to eulogise persons or things in various ways. One way of doing it is to super-impose the identity of a well-known superior thing on the object which is to be described. This is called आरोप (āropa).

Āropa (super-imposition) occurs in real life due to ignorance or error. A man may see from a distance a piece of nacre (mother-of-pearl) and may think it is a piece of silver or a coin. He may move towards it, pick it up and even put it in his pocket. When he checks it, he comes to

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

realise the error and throws the nacre outside. For some time, he had super-imposed silver-ness on the nacre. But this super-imposition arose due to carelessness or ignorance.

In the poetic world, the super-imposition is done not out or ignorance, but deliberately for achieving aesthetic effect of delight. The poet knows that the upamāna and upameya are two totally different things, but identifies them intentionally. The responsive reader too, willingly, believes what the poet says. Such process is called āhāryajñāna in Sanskrit and defined as बाधसमकालिकम् इच्छाजन्यं ज्ञानम् आहार्यज्ञानम्।

This super-imposition or āropa, is the basis of the Rūpakālamkāra. The function of the word in this process is Lakṣaṇā (secondary denotation or connotation). The Rūpakālankāra has many types as enumerated by writers like Ruyyaka, the author of the Alaṅkārasarvasva. Appayya Dīkṣita however gives only six types in the Kuvalayānanda. Now, let us study the text.

6.3 THE SANSKRIT TEXT - रूपकालङ्कारः

विषय्यभेदताद्रूप्यरञ्जनं विषयस्य यत् ।
रूपकं तत् त्रिधाधिक्यन्यूनत्वानुभयोक्तिभिः ।।
अयं हि धूर्जटिः साक्षाद् येन दग्धाः पुरः क्षणात् ।
अयमास्ते विना शम्भुस्तार्तीयीकं विलोचनम् ।।
शम्भुर्विश्वमवत्यद्य स्वीकृत्य समदृष्टिताम् ।
अस्या मुखेन्दुना लब्धे नेत्रानन्दे किमिन्दुना ।।
साध्वीयमपरा लक्ष्मीरसुधा सागरोदिता ।
अयं कलङ्किनश्चन्द्रान्मुखचन्द्रोऽतिरिच्यते ।।२०

विषयि उपमानभूतं पद्मादि। विषयः तदुपमेयभूतं वर्णनीयं मुखादि।

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

विषयिणो रूपेण विषयस्य रञ्जनं रूपकम्। अन्यरूपेण रूपवत्त्वकरणात्। तच्च क्वचित् प्रसिद्धविषय्यभेदे पर्यवसितं, क्वचिद् भेदे प्रतीयमाने एव तदीयधर्मारोपमात्रे पर्यवसितम्। ततश्च रूपकं तावद् द्विविधम्। अभेदरूपकं ताद्रूप्यरूपकं चेति। द्विविधमपि प्रत्येकं त्रिविधम्। प्रसिद्धविषयाधिक्यवर्णनेन तन्न्यूनत्ववर्णनेन, अनुभयोक्त्या च। एवं रूपकं षड्विधम्। 'अयं हि' इत्यादिसार्धश्लोकेन अभेदरूपकाणि, 'अस्या मुखेन्दुना' इत्यादिसार्धश्लोकेन ताद्रूप्यरूपकाणि आधिक्य-न्यूनत्वअनुभयोक्त्युद्देशक्रम प्रातिलोम्येन उदाहृतानि।

(1) 'येन दग्धाः' इति विशेषणेन वर्णनीये राज्ञि प्रसिद्धशिवाभेदानुरञ्जनात् शिवस्य पूर्वावस्थातो वर्णनीयराजभावावस्थायां न्यूनत्वाधिक्ययोः अवर्णनाच्च अनुभयाभेदरूपकम् आद्यम्।

(2) तृतीयलोचनप्रहाणोक्त्या पूर्वावस्थातः न्यूनत्वप्रदर्शनात् न्यूनाभेदरूपकम् द्वितीयम् ।

न्यूनत्ववर्णनमपि अभेददार्ढ्यापादकत्वात् चमत्कारि ।

(3) विषमदृष्टित्वपरित्यागेन जगद्रक्षकत्वोक्त्या शिवस्य पूर्वावस्थातः वर्णनीयराजभावावस्थायाम् उत्कर्षविभावनात् अधिकाभेदरूपकं तृतीयम्। एवम् उत्तरेषु ताद्रूप्यरूपकोदाहरणेषु अपि क्रमेण अनुभय-न्यून-अधिकभावाः उन्नेयाः।

अनेनैव क्रमेण उदाहरणान्तराणि -

(1) चन्द्रज्योत्स्नाविशदपुलिने सैकतेऽस्मिन् शरव्याः
वादद्यूतं चिरतरमभूत् सिद्धयूनोः कयोश्चित्।
एको वक्ति प्रथमनिहतं कैटभं कंसमन्यः
तत्त्वं स त्वं कथय भगवन् को हतस्तत्र पूर्वम्?।।

अत्र स त्वम् इत्यनेन यः कंसकैटभयोः हन्ता गरुडध्वजः, तत्तादात्म्यं वर्णनीयस्य राज्ञः प्रतिपाद्य तं प्रति कंसकैटभवधयोः पौर्वापर्यप्रश्नव्याजेन तत्तादात्म्यदार्ढ्यकरणात् पूर्वावस्थातः उत्कर्षापकर्षयोः अविभावनाच्च अनुभयाभेदरूपकम्।

(2) वेधा द्वेधा भ्रमं चक्रे कान्तासु कनकेषु च।
तासु तेष्वप्यनासक्तः साक्षाद् भर्गो नराकृतिः ।।

अत्र साक्षादिति विशेषणेन विरक्तस्य प्रसिद्धशिवतादात्म्यम् उपदर्श्य

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

नराकृतिरिति दिव्यमूर्तिवैकल्यप्रतिपादनात् न्यूनाभेदरूपकम्।

(3) त्वय्यागते किमिति वेपत एष सिन्धुः ?
त्वं सेतुमन्थकृदतः किमसौ बिभेति?।
द्वीपान्तरेऽपि न हि तेऽस्त्यवशंवदोऽद्य
त्वां राजपुङ्गव निषेवत एव लक्ष्मीः ।।

अत्र 'त्वं सेतुमन्थकृत्' इति सेतोः मन्थनस्य च कर्त्रा पुरुषोत्तमेन सह वर्णनीयस्य तादात्म्यम् उक्त्वा तथापि त्वदागमनं सेतुबन्धाय वा मन्थनाय वेति समुद्रेण न भेतव्यम् । द्वीपान्तराणाम् अपि त्वद्वशंवदत्वेन पूर्ववद्द्वीपान्तरे जेतव्याभावात्। प्राप्तलक्ष्मीकत्वेन मन्थनप्रसक्त्यभावाच्च इति पूर्वावस्थातः उत्कर्षविभावनात् अधिकाभेदरूपकम् ।

(4) किं पद्मस्य रुचिं न हन्ति नयनानन्दं विधत्ते न किं
वृद्धिं वा झषकेतनस्य कुरुते नालोकमात्रेण किम् ?।
वक्त्रेन्दौ तव सत्ययं यदपरः शीतांशुरुज्जृम्भते
दर्पः स्यादमृतेन चेदिह तदप्यस्त्येव बिम्बाधरे ।।

अत्र 'अपरः शीतांशुः' इत्यनेन वक्त्रेन्दोः प्रसिद्धचन्द्राद् भेदम् आविष्कृत्य तस्य च प्रसिद्धचन्द्रकार्यकारित्वमात्रप्रतिपादनेन उत्कर्षापकर्षयोः अप्रदर्शनात् अनुभय-ताद्रूप्यरूपकम्।

(5) अचतुर्वदनो ब्रह्मा द्विबाहुरपरो हरिः।
अभाललोचनः शम्भुर्भगवान् बादरायणः।।

अत्र हर्यादौ अपर इति विशेषणात् त्रिष्वपि ताद्रूप्यमात्रविवक्षा विभाविता, चतुर्वदनत्वादिवैकल्यं च उक्तम् इति न्यूनताद्रूप्यरूपकम्।

इदं विशेषोक्त्युदाहरणम् इति वामनमतम्।

यदाह - एकगुणहानिकल्पनायां गुणसाम्यदार्ढ्यं विशेषोक्तिः (4-3-23) इति।

(6) किमसुभिर्ग्लपितैर्जड मन्यसे
मयि निमज्जतु भीमसुतामनः ।
मम किल श्रुतिमाह तदर्थिकां
नलमुखेन्दुपरां विबुधः स्मरः ।।

अत्र दमयन्तीकृतचन्द्रोपालम्भे प्रसिद्धचन्द्रो न निर्याणकालिकमनः प्रवेशश्रुतितात्पर्यविषयः, किन्तु नलमुखचन्द्र एवेति ततः अस्य

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

आधिक्यप्रतिपादनात् अधिकताद्रूप्यरूपकम्। रूपकस्य सावयवत्व-निरवयवत्वादिभेदप्रपञ्चनं तु चित्रमीमांसायां द्रष्टव्यम् ।

6.4 ENGLISH TRANSLATION

Identification of the upameya with the upamāna resulting in either Abheda or Tādrūpya is Rūpaka. It is of three kinds depending on highlighting the superiority or inferiority or neither of the upameya over the upamāna. (17)

(Examples)

(1) This king is Shiva himself because he has burnt the cities (of the enemies).

(2) He is Shiva without the third eye. (18)

(3) Today, Shiva is ruling the world assuming even number of eyes (imrpartiality).

(4) When all joy is made available by her face-moon, what is the use of the moon (in the sky)? (19)

(5) This good lady is another Lakshmi who is not born from the milky ocean.

(6) This face moon excels the moon (in the sky) who has a black spot.

(Vṛtti) Viṣayī means 'the lotus etc., which are (recognised as) the upamānas'. Viṣaya means 'face etc., which are taken up for description and are upameyas'.

The colouring of the Viṣaya with the colour of the Viṣayin is Rūpaka, because the colour (rūpa) of one is used to describe the form of the other. It results in some cases in the total identity (abheda) of the Viṣayī.

In some cases, it results in having the features super

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

imposed on the Viṣaya, (tādrūpya) even though the difference between the Viṣaya and Viṣayin appears.

So, mainly the Rūpaka is of two Kinds-Abhedarūpaka and Tādrūpyarūpaka. Both these kinds have three types each due to highlighting the superiority, inferiority or neither of the viṣaya in respect of the Viṣayī. So, in all, the rūpaka is of six types. The examples of the Abhedarūpaka are given in one and a half Ślokas commencing with अयं हि धूर्जटिः। The examples of the Tādrūpyarūpaka in one and a half ślokas are given commencing with अस्या मुखेन्दुना। The order of superiority, inferiority and neither, given when defining the Alaṅkāra, is reversed in the examples.

(1) Identity of the well-known God Shiva is shown is in the king taken up for description. Neither superiority nor inferiority of Shiva is highlighted in the condition of the king with respect to his earlier original condition. So it is the first type called *anubhayābheda rūpaka.*

(2) The second one is the *nyūnābhedarūpaka* because (in this examples) inferiority (or lapse in one point) is shown by saying that the king lacks the third eye. Even the description of lapse in one point produces aesthetic beauty because it strengthens the identity (in other parts).

(3) Shiva's superiority in the condition of the King is highlighted (in the third example) by saying that he is ruling the world now giving up his odd view (or eyes of uneven number). So this is an example of adhikābhedarūpaka.

Thus, the types of Tādrūpya rūpaka highlighting superiority, inferiority or neither should be understood in

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

the examples given. Other examples are given in the same order below.

(1) A debate took place between two youths of the Siddha genre on the sandy bank of the river Sarayū which was appearing very beautiful in the moonlight. One says that Kaiṭabha was killed earlier while the other argues that Kaṃsa was killed before (Kaiṭabha). O King, please tell us the fact, you being He, who was killed first?

In this example by saying "you being He ; the identity of the pertinent king with Lord Viṣhnu, the killer of Kaṃsa and Kaiṭabha is first established. On the pretext of asking him the question regarding the order of the slaying of Kaṃsa and Kaiṭabha, that identification is strengthened. Neither superiority nor inferiority of Viṣhnu is highlighted in his kingly state. Therefore, this is (an example of) anubhayābhedarūpaka.

(2) Brahmā created an illusion (in the minds of men) in respect of women and gold. A man who is disinterested in both of these is verily Shiva in human form.

In this example, Shiva's identity with a person disinterested in the worldly possessions is shown by using the modifier *Sākṣāt.* Then the lack of the divine form is highlighted by saying he is in human form. Hence, it is nyūnābhedarūpaka.

(3) O best among kings, why does this ocean tremble when you came? Is he afraid because you are the

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

builder of the bridge and also his churner? Now, there is none even in any island who is not your Vassal. Lakshmi also serves you already.

In this example, the identity of the king under description is shown by saying "you are the builder of the bridge and the churner of the ocean". Further it is described that the ocean need not fear whether the king's arrival is for building a bridge over the ocean or for churning the ocean, because now these remains none that is not a loyal vassal of the king even in other islands and the king already possesses Lakshmi Thus the superiority in the condition of the king with respect to the earlier condition is highlighted so this is *adhikābhedarūpaka*.

(4) Does this face-moon not destroy the brightness of the lotus? Does it not give delight to the eyes? Does it not enhance the erotic moon by mere sight? While your face moon is present, why does the other moon shine? If he is arrogant due to the divine nectar present, it is present here too, in the lip that resembles the bimba fruit.

Here, the face moon's difference from the famous moon is recognised by saying aparaḥ śītāṃśuḥ; then the face moon is said to be able to do all the tasks of the famous moon. Neither superiority nor inferiority is highlighted. Therefore, this is an example of *anubhayatādrūpyarūpaka*.

(5) Lord Bādarāyaṇa is another Brahma without the four

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

faces. He is another Viṣṇu with only two hands. He is another Shiva without the eye in the forehead. Here, the adjective *aparaḥ* is syntactically connected to Hari, Brahmā and Śambhu. So, only *tādrūpya* is desired by the poet in each case. That Bādarāyaṇa lacks four faces etc. is also said. So this is *nyūnatādrūpyarūpaka*.

According to Vāmana, this is an example of Viśeṣokti, because he says "It is Viśeṣokti when these is strengthening of the commonness of qualities by showing that these is deficiency only in one point or quality.

(6) O foolish moon, why do you torment my life? Do you suppose that the mind of Bhīma's daughter will merge in you? The Vedic statement in this regard as having the meaning of "Nala's face moon".

Here, these is the admonition of the moon by Damayantī. There it is said that the famous moon in the study is not meant to be the resting place of the mind of Damayantī even at the time of her death, but it will be Nala's face moon only. Thus the superiority of Nala's face moon is highlighted. So this is adhikatādrūpyarūpaka.

The elaboration of the types of rūpaka under the heads sāvayava and niravayava etc., may be seen in the Citramīmāṃsā.

6.4.1 LAKṢAṆASAMANVAYA

Application of the various definitions to the examples has been shown in the text it self for the Abhedarūpakas

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

in the karīkās. So, only for three examples of tādrupyarūpaka, the Lakṣaṇasamanuvaya is shown below.

(1) anubhayatādrūpyarūpaka.

अस्या मुखेन्दुना लब्धे नेत्रान्दे किमिन्दुना?

Here, the face moon and the famous moon are both mentioned and so the difference between them is noted. Therefore this is a tādrūpyarūpaka.

It is said that the face-moon produces the same delight for the eyes as the famous moon Neither superiority nor inferiority is highlighted. So this is anubhayatādrūpyarūpaka.

(2) साध्वीयमपरा लक्ष्मीरसुधासागरोदिता।

Here, the adjective *aparā* is used, which expresses bheda or difference. So this is a tādrupyarūpaka. A deficiency is shown in the Sādhvī, who is the Viṣaya that she was not born is the milky ocean. So, this is an example of nyūnatādrūpyarūpaka.

(3) अयं कलङ्किनश्चन्द्रोन्मुखचन्द्रोऽतिरिच्यते।

Here, mukhacandra and candra are mentioned separately and so it is a tādrupyarūpaka, because *bheda* (difference) is obvious. These is no abheda. The face moon's superiority is highlighted by saying it excels the famous moon who is after all spotted (Kalaṇkī). So this is an adhikatādrūpyarūpaka.

6.5 GRAMMAR

त्रिधा - तिस्रो विधाः इति त्रिधा।

"संख्याया विधार्थे धा"। अव्ययमिदम्।

तार्तीयीकम्। तृतीयमेव तार्तीयीकम्। "तीयादीकक् स्वार्थे वा वाच्यः"

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

इति वार्तिकेन ईकक् प्रत्ययः। "किति च" इति सूत्रेण आदिवृद्धिः। ऋकारस्य वृद्धिः "आर्" इति।

सरय्वाः। सरयूशब्दस्य षष्ठ्येकवचन रूपम्। श्लोके सरयूस्थाने 'शरयू' इति पदं गृहीतम्। 'शश्छोऽटि" इति सूत्रेण शकारस्य घकारादेशः कृतः।

गरुडध्वजः। गरुडो ध्वजे यस्य स गरुडध्वजः। व्यधिकरणबहुव्रीहिः।

तादात्म्यम्। स चासौ आत्मा च तदात्मा। तस्य भावः तादात्म्यम्

द्वेधा। द्वे विधे इति द्वेधा। एधाच्च (5-3-41) इति सूत्रेण धाप्रत्ययस्थाने एधाच्।

चक्रे। डुकृञ्करणे। आत्मनेपदे कर्तरि लिट्। प्रथमपुरुषैकवचने रूपम्।

चक्रे चक्राते चक्रिरे इत्यादि ।

नराकृतिः। नरस्य आकृतिरिव आकृतिर्यस्य सः। बहुव्रीहिः।

द्वीपान्तरे। अन्यो द्वीपो द्वीपान्तरम्। तस्मिन्।

अवशंवदः। वशं वदतीति वशंवदः।

'प्रियवशे वदः खच्' (3-2-38) इति सूत्रेण खच्प्रत्ययः। अरुर्द्विषदजन्तस्य मुम् (6-3-67) इति सूत्रेण मुम्। न वशंवदः अवशंवदः। नञ्तत्पुरुषसमासः।

राजपुङ्गव। राजा पुङ्गव इव राजपुङ्गवः। उपमितं व्याघ्रादिभिः सामान्याप्रयोगे (2-1-56) इति सूत्रेण कर्मधारयसमासः। तत्सम्बुद्धिः।

झषकेतनस्य। झषः केतने यस्य स झषकेतनः। तस्य। व्यधिकरण बहुव्रीहिः।

शीतांशुः। शीता अंशवो यस्य सः।

अचतुर्वदनः। चत्वारि वदनानि यस्य सः चतुर्वदनः। न चतुर्वदनः अचतुर्वदनः।

द्विबाहुः। द्वौ बाहू यस्य स द्विबाहुः।

अभाललोचनः। भाले लोचनं यस्य सः भाललोचनः। न भाललोचनः अभाललोचनः।

प्राप्तलक्ष्मीकः। प्राप्ता लक्ष्मीः येन सः। बहुव्रीहिः। 'नद्यृतच्च' इति कप्।

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

6.6 EXPLANATION OF TECHNICAL TERMS

विषयी। विषयः अस्य अस्तीति विषयी। आरोप्यमाण इत्यर्थः। The thing superimposed on the other is *viṣayīn.* In the example मुखचन्द्रः, the moon is super-imposed on the face. So, the moon is *viṣayīn.* This is usually the upamāna.

विषयः। आरोपाधिष्ठानम्।

The object on which something else is super-imposed. In the example मुखचन्द्रः, the face is the *viṣaya.* This is usually the upameya.

रञ्जनं वर्णवत्त्वकरणम्। अन्यदीयधर्मेण आवृतत्त्वसाधनम्।

तादात्म्यम्। अभेदः। Identity.

6.6.1 History of Rūpakālaṅkāra

Rūpaka is one of the most important and ancient Alaṅkāras. It is used in the Vedas. One of the Brahmasūtras mentions it by name (शरीररूपकविन्यस्त गृहीतेर्दर्शयति च). Among the four Alaṅkāras enumerated by Bharata, Rūpaka is one. No Alamkārika has left out this Alaṅkāra. The relation between upamā and rūpaka is very strong. Daṇḍin defines rūpaka as -

उपमैव तिरोभूतभेदा रूपकमुच्यते।

According to him, upamā itself becomes rūpaka when the difference between the upamāna and upameya is concealed.

Mammaṭa supports this idea by defining rūpaka as follows:

"तद्रूपकमभेदो य उपमानोपमेययोः"

The identity of the object of comparison and the standard of comparison is rūpaka. So, if the identity of any

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

other two entities is described, it is not rūpaka.

Jayadeva, author of the Candrāloka defines it as follows:

यत्रोपमानचित्रेण सर्वतोऽप्युपरज्यते।
उपमेयमयी भित्तिस्तत्र रूपकमिष्यते।।

The wall of the upameya is painted with the colour of the upamāna in the Rūpaka.

So, it is clear that Appayya Dīkṣita got the idea of *rañjana* from Jayadeva. The differentiation of Abheda and Tādrūpya has been added by Appayya. Mammaṭa, Ruyyaka and others have enumerated the types of Rūpaka in a different manner (सावयव-निरवयव समस्तुवस्तुविषय-एकदेशविवर्ति etc).

6.7 SELF-CHECK QUESTIONS

1) How many types of rūpaka are enunciated in the Kuvalayāmanda? Which are they?
2) What is meant by *rañjana?*
3) What is the difference between *tādrūpya* and *abheda?*
4) Which type of *rūpaka* is *Viśeṣokti* according to Vāmana?
5) Explain the terms *nyūna, adhika* and *anubhaya* with reference to rūpakālaṅkāra.

6.8 GLOSSARY

रञ्जनम् = Coloring

धूर्जटिः = Shiva

पुरः = Cities (पूः पुरौ पुरः)

तार्तीयीकम् = third

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

विलोचनम् = eye

साध्वी = a good woman, a pativratā (सती साध्वी पतिव्रता)

सुधासागरः = milky ocean.

उद्देशक्रमः= The order in which the types ore mentioned first.

प्रातिलोम्यम् = Opposite order

प्रहाणम् = abandoning

उत्कर्षः = Superiority

अपकर्षः = inferiority; deficiency in qualities or features.

चमत्कारि = delightful

चन्द्रज्योत्स्ना = moon light

विशद = clean, clear

पुलिनम् = Sand

सैकतम् = area filled with sand

वादद्यूतम् = debate, discussion.

सिद्धयूनोः = between two youth of the siddha genre.

कैटभः = a demon that was killed by vishnu

गरुडध्वजः = Vishnu, who has the symbol of Garuda in his flag.

विभावनम् = Highlighting

वेधा (वेधस्) = Brahma, the creator with your faces.

भर्गः = Shiva

सिन्धुः = Sea, ocean

वशंवदः = Dependent, obedient servant.

अद्य = Now

पुरुषोत्तमः = Vishnu, the best of men

प्रसक्तिः = Occasion

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

पूर्ववत् = As in the previous occasion
झषकेतनः = Manmatha, the god of love.
भालम् = Forehead
भीमसुता = Damayanthi, the daughter of king Bhima
उपालम्भः = Admonition, censure
निर्याणम् = Death
प्रपञ्चनम् = Elaboration.

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

SANSKRIT M.A. Course V

Block-33 — UNIT-7

KUVALAYĀNANDA

STRUCTURE

7.1 Purpose

7.2 Introduction

7.3 Sanskrit Text (Pariṇāma and Ullekha)

7.4 English Translation

7.5 Grammar

7.5.1 Rūpaka and Pariṇāma.

7.6 Self-check Questions

7.7 Glossary

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

UNIT-7
KUVALAYĀNANDA– PARINĀMA AND ULLEKHA

7.1 PURPOSE

Dear Student,

The purpose of this unit is to made you understand the difference between *rūpaka* and *pariṇāma* which is its look-alike, and to familiarise you with the two types of *ullekha,* which is a favorite alaṅkāra of great poets like Bana. After studying this unit, you will be able to recognise these two Alaṅkāras in your texts of Kāvyas or Nāṭakas.

7.2 INTRODUCTION

Pariṇāma was not recognised as an independent alaṅkāra by earlier poeticians. Mammaṭa also does not define it. Ruyyaka, in his Alaṅkārasārvasva, has treated Pariṇāma as an independent Alaṅkāra. It differs from rūpaka very slightly.

Ullekha was also not recognised as an alaṅkāra by earlier writers (Bhāmaha, Dandin, Udbhaṭa, Vāmana, Mammaṭa etc.) But it is found quite often in the Gadyakāvyas. The Kuvalayānanda gives two types of ullekha.

7.3 THE SANSKRIT TEXT

परिणामालङ्कारः

परिणामः क्रियार्थश्चेद् विषयी विषयात्मना।
प्रसन्नेन दृगब्जेन वीक्षते मदिरेक्षणा।।

यत्रारोप्यमाणो विषयी किञ्चित्कार्योपयोगित्वेन निबध्यमानः स्वतस्तस्य तदुपयोगित्वासम्भवात् प्रकृतात्मना परिणतिम् अपेक्षते, तत्र परिणामा

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

लङ्कारः। अत्रोदाहरणम्-प्रसन्नेन इति। अत्र हि अब्जस्य वीक्षणोपयोगित्वं निबध्यते। न तु दृशः। मयूरव्यंसकादिसमासेन उत्तरपदार्थप्राधान्यात्।

न च उपमितसमासाश्रयणेन दृगब्जमिव इति पूर्वपदार्थप्राधान्यम् अस्तीति वाच्यम्। प्रसन्नेति सामान्यधर्मप्रयोगात्। उपमितं व्याघ्रादिभिः सामान्याप्रयोगे (2-1-56) इति तदप्रयोगे एव उपमितसमासानुशासनात्। अब्जस्य वीक्षणोपयोगित्वं न स्वात्मना सम्भवति। अतस्तस्य प्रकृतदृगात्मना परिणत्यपेक्षणात् परिणामालङ्कारः।

यथा वा-

तीर्त्वा भूतेशमौलिस्त्रजममरधुनीमात्मनासौ तृतीयः
तस्मै सौमित्रिमैत्रीमयमुपकृतवान् आतरं नाविकाय।
व्यामग्राह्यस्तनीभिः शबरयुवतिभिः कौतुकोदञ्चदक्षं
कृच्छ्रादन्वीयमानः क्षणमचलमथो चित्तकूटं प्रतस्थे।।

अत्र आरोप्यमाणः आतरः सौमित्रिमैत्रीरूपतापत्त्या गुहोपकारलक्षण-कार्योपयोगी, न स्वात्मना, गुहस्य रघुनाथप्रसादैकार्थित्वेन वेतनार्थित्वाभावात्।

उल्लेखालङ्कारः

बहुभिर्बहुधोल्लेखादेकस्योल्लेख इष्यते।
स्त्रीभिः कामोऽर्थिभिः स्वर्द्रुः कालः शत्रुभिरैक्षि सः ।।

यत्र नानाविधधर्मयोगि एकं वस्तु तत्तद्धर्मयोगरूपनिमित्तभेदेन अनेकेन ग्रहीत्रा अनेकधा उल्लिख्यते तत्रोल्लेखः। अनेकधा उल्लेखने रुच्यर्थित्वभयादिकं यथार्हं प्रयोजकम्। रुचिरभिरतिः। अर्थित्वं लिप्सा। "स्त्रीभिः" इत्यादि उदाहरणम् । अत्र एकः एव राजा सौन्दर्य-वितरण-पराक्रमशालीति कृत्वा स्त्रीभिरर्थिभिः प्रत्यर्थिभिश्च रुच्यर्थित्वभयैः काम-कल्पतरु-कालरूपो दृष्टः। यथा वा -

गजत्रातेति वृद्धाभिः श्रीकान्त इति यौवतैः ।
यथास्थितश्च बालाभिः दृष्टः शौरिः सकौतुकम् ।।

अत्र यस्तथा भीतं भक्तं गजं त्वरया त्रायते स्म, सोऽयम् आदिपुरुषोत्तम इति वृद्धाभिः संसारभीत्या तदभयार्थिनीभिः कृष्णोऽयं मथुरापुरं प्रविशन् दृष्टः। यस्तथा चञ्चलत्वेन प्रसिद्धायाः श्रीयोऽपि कामोपचारवैदग्ध्येन नित्यं वल्लभः सोऽयं दिव्ययुवा इति युवतिसमूहैः सोत्कण्ठैः दृष्टः। बालाभिस्तु तद् बाह्यगतरूपवेषालङ्कारदर्शनमात्रलालसाभिः

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

यथास्थितवेषादियुक्तो दृष्टः इति बहुधा उल्लेखः। पूर्वः कामत्वाद्यारोपरूपकसङ्कीर्णः। अयं तु शुद्ध इति भेदः।

एकेन बहुधोल्लेखेऽप्यसौ विषयभेदतः।
गुरुर्वचस्यर्जुनोऽयं कीर्तौ भीष्मः शरासने।।

ग्रहीतृभेदाभावेऽपि विषयभेदाद् बहुधोल्लेखनाद् असौ उल्लेखः। उदाहरणं श्लेषसङ्कीर्णम्। वचोविषये महान् पटुः इत्यादिवद् बृहस्पतिः इत्याद्यर्थान्तरस्यापि क्रोडीकरणात्।

शुद्धो यथा -

अकृशं कुचयोः कृशं वलग्ने
विपुलं चक्षुषि विस्तृतं नितम्बे।
अधरेऽरुणमाविरस्तु चित्ते
करूणाशालि कपालिभागधेयम् ।।

7.4 ENGLISH TRANSLATION

PARIṆĀMĀLAMKĀRA

When the viṣayī becomes useful in accomplishing the work (mentioned in the sentence) by taking over the form of the Viṣaya, it is the figure of speech called *Pariṇāma.*

(Example) The tipsy-eyed lady looks at (me) with graceful eye-lotus.

(Vṛtti) The figure of speech called *Pariṇāma* occurs where the super-imposed Viṣayī is described as the instrument of a particular action needs transformation as the viṣaya (object on which it is super imposed) on account of its inability to perform that action in its original form.

The example is *prasannena* etc. Here the lotus is described as the instrument of seeing and not the eye.

Because, the compound (in the word dṛgabja) is made possible by the rule मयूरव्यंसकादयश्च (2-1-73). In that type of

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

compound, the meaning of the final constituent of the compound predominates

An objection that-the meaning of the first constituent can be predominant if we accept what is called upamitasamāsa by analysing the compound as दृगब्जमिव - is not tenable because the common factor has been mentioned by the poet with the word *prasannena*. Upamitasamāsa is allowed only in cases where the common factor is not mentioned, because the rule is उपमितं व्याघ्रादिभिः सामान्याप्रयोगे (2-1-56).

Instrumentality in seeing is not possible for the lotus in its natural form. So it needs a transformation in the form of the eye which is the `viṣaya or upameya here. Therefore it is an example of the pariṇāmālaṅkāra.

Another example:

Rāma, who was the third in the group, crossed the celestial river Gangā, the garland on the head of Shiva. He gave Lakṣmaṇa's friendship as the fare to the boatman Guha. Then he proceeded towards Citrakūṭa, being followed with great difficulty by the youthful maidens of the Śabara caste, whose breasts could be held only by stretched hands and whose eyes were wide open by curiosity.

Here, fare is super-imposed (on Lakṣmaṇa's friendship) can be an instrument in helping Guha only if it transforms itself as Lakṣmaṇa's friendship and not in its original form because Guha never expected any fee from Rāma since he always wanted only Rāma's grace.

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

ULLEKHĀLAṂKĀRA

Ullekha as an alaṅkāra occurs where a single object is described in various ways by different observers.

(Example) That kind was-viewed as the god of love by women, as the wish yielding celestial tree by supplicants and as the god of death by the enemies.

(Vṛtti) The figure of speech called *ullekha* occurs where an object possessing various features and qualities is described or understood in various ways by different viewers on account of the difference due to the relation with diverse Dharmas.

In describing one object in various ways, *ruci* (taste), *arthitva* (supplication) and *bhaya* (fear) etc. may be the cause as the case may be. Ruci means 'fondness'.

Arthitva means 'a desire to receive something as donation'.

स्त्रीभिः etc. is the example. In this example, the same king is seen as the god of love, as the wish-yielding tree and as the god of death by women, supplicants and enemies respectively on account of his qualities viz., beauty, generosity and valour.

Another example:

Krishna was seen, with great excitement, as the savior of the elephant by old women, as the beloved of Lakshmi by the youthful maidens and as he actually was by the young girls.

In this example, it is descried that Krishna, while entering the city of Madhurā, was seen by old women, afraid of of the cycle of birth and death, wanting his assurance of fearlessness, as the first and the best of gods who quickly

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

saved the frightened elephant that was devoted to him.

The same Krishna was seen by the groups of anxious young maidens as a divine youth that had remained the beloved of Lakshmī by his dexterity in love making, even though she was known for her fickleness.

The same Krishna was seen by young girls as a person wearing attractive dress and ornaments, because they were interested only in watching the external form, dress and decoration.

The earlier example (स्त्रीभि कामः etc.), Ullekha is mingled with the rūpakālaṅkāra because there is the super-imposition of *Kāmatva* ete also. The present example (गजत्रातेति etc.) is pure ullekha.

Ullekha also occurs when an object is described variously by the same observer due to the variety of aspects taken into consideration.

(example) This king is Guru (the teacher of gods) in speech, Arjuna (the hero of the Mahābhārata) in reputation and Bhīṣma (the good old grand father of the Pāṇḍavas and kauravas) in discharging arrows. (23)

Even when there are no different viewer, this is called Ullekha on account of describing an object in many ways on the basis of the variety of aspects. The example (गुरूर्वचसि etc) is mixed with śleṣa. Here the words give two meanings, namely, is an expert in words and he is Bṛhaspati, the preceptor of gods, etc.

An example of pure *ullekha* of the second type:

May that fortune of lord Shiva, ie. Parvati, appear in our mind. It is plump in breasts, thin in waist, large in eyes, wide in hips and red in lips.

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center.

7.5 GRAMMAR

क्रियार्थः। क्रिया अर्थः प्रयोजनं यस्य सः ।

दृगब्जम्। दृग् एव अब्जम् ।

मदिरेक्षणा। मदिरे मत्ते ईक्षणे यस्याः सा। अथवा मदिरस्य (मत्तखञ्जनस्य ईक्षणे इव ईक्षणे यस्याः सा) मदिरो मत्तखञ्जनः।

मयूरव्यंसकादिसमासः = A type of Karmadhāraya which is enjoined by the sūtra मयूरव्यंसकादयश्च।

This is the rule that is applied in rūpaka also when it is in a compound.

व्यामग्राह्यस्तनीभिः। व्यामेन ग्राह्यौ स्तनौ यासां ताः व्यामग्राह्यस्तन्यः। ताभिः। स्वाङ्गाच्चोपसर्जनादसंयोगोपधात् (4-1-54) इति सूत्रेण ङीष्।

कौतुकोदञ्चदक्षम्। कौतुकेन उदञ्चती अक्षिणी यस्यां क्रियायां तद्यथा भवति तथा। कियाविशेषणम्।

प्रतस्थे। 'प्र' इत्युपसर्गः। ष्ठा गतिनिवृत्तौ । समवप्रविभ्यः स्थः (1-3-22) इति सूत्रेण आत्मनेपदम् । लिट् । प्रथमपुरुषैकवचनम् ।

ऐक्षि। ईक्षधातोः कर्मणि लुङ्। प्रथमपुरुषैकवचनरुपम् । दृष्ट इत्यर्थः।

गजत्राता। त्रायते इति त्राता। गजस्य त्राता।

यौवतैः। युवतीनां समूहाः यौवतानि, तैः। "तस्य समूहः" इत्यण्।

पुरुषोत्तमः। पुरुषेषु उत्तमः इति पुरुषोत्तमः। सप्तमीतत्पुरुषः।

भागधेयम्। भाग एव भागधेयम्।

भागशब्दात् स्वार्थे धेयप्रत्ययः ।

भागरूपनामभ्यो धेयः इति वार्तिकेन स्वार्थे धेयप्रत्ययः।

7.5.1 Rūpaka and Pariṇāma.

As already pointed out, Pariṇāma was not recognised as a separate independent figure of speech by earlier writers. The difference between Rūpaka and Pariṇāma is technical. It depends on the particular action mentioned in

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

the sentence, even though the word may be the same. For instance

'दृगब्जं पश्यति'

is an example of pariṇāma, because अब्ज (lotus) cannot see. It has to transform it self as दृक् (eye) in order to be able to see. But,

'दृगब्जं विकसति'

is an example of Rūpaka, because the lotus can bloom. विकासः पुष्पधर्मः। Blooming is a natural action of a flower.

So, in spite of the fact that the same word (दृगब्जम्) is used in both of the sentences, one is an example of Pariṇāma and the other is an example of Rūpaka. So when such words are used by the poets, you have to pay attention to the action expressed by the verb of the sentence and see whether the meaning of the last constituent of the compound agrees with it. if it agrees, it is an example of Rūpaka. If that meaning in not compatible with the action and If it needs transformation as the meaning of the first constituent of the compound, it is an example of Pariṇāma.

7.6 SELF-CHECK QUESTIONS.

(1) Define Pariṇāma.

(2) How does Pariṇāma differ from the Rūpaka?

(3) Does Pariṇāma occur only in compound words?

(4) Why is upamitasamāsa not acceptable in 'प्रसन्नेन दृगब्जेन'?

(5) How many types of Ullekha are enunciated in the text?

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

(6) What is the difference between the first and the second types of ullekha.

(7) Can you find examples of either Pariṇāma or Ullekha in any of the Kāvya (Gadya, Padya or Nāṭaka) texts that you have read? Write down those examples.

7.7 GLOSSARY

अब्जम्	=	Lotus अप्सु जायते इति
अब्जः	=	Moon. The moon is supposed to have been born in the waters of the ocean
मदिर	=	Intoxicated (adjective)
मदिरा	=	Liquor
परिणति	=	परिणामः = Transformation
भूतेशः	=	Shiva
मौलिः	=	Head
स्रज्	=	Garland
अमरधुनी	=	River of gods; The Ganga
आतरः	=	Fare paid for a boat ride.
नाविकः	=	A boatman
व्यामः	=	The measurement between the tips of stretched hands
शबरः	=	Hunter; a tribe of people.
कृच्छ्रम्	=	Difficulty
अन्वीयमानः	=	Followed
अचलः	=	Hill
चित्रकूटः	=	A hill named Citrakuta

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

रघुनाथः	=	Rama, son of daśaratha
प्रसादः	=	Grace
वेतनम्	=	Fee, salary
स्वर्द्रुः	=	Kalpavṛkṣa; a celestial tree which yields every thing that is imagined by the supplicants.
कालः	=	Yama; the god of death
अनेकधा	=	in many ways (अव्ययम्)
रुचिः	=	taste; relish; desire
प्रयोजकम्	=	cause
लिप्सा	=	desire to have something
वितरणशाली	=	generous
अर्थिन्	=	beggar; supplicant
प्रत्यर्थिन्	=	foe; enemy
त्राता	=	savoir ; protector
यौवतम्	=	group or team of maidens
यथास्थितः	=	as he was
शौरिः	=	Krishna
वैदग्ध्यम्	=	expertise ; dexterity
वल्लभः	=	beloved
लालसा	=	extreme desire
गुरुः	=	Bṛhaspati, the teacher of gods; an expert ; preceptor
अर्जुनः	=	son of Pāṇḍu ; pure white
भीष्मः	=	grand father of Pāṇḍavas and Kauravas ; frightening
पटुः	=	clever ; intelligent
वलग्नम्	=	waist

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

कृश	=	thin
नितम्ब	=	hip
चक्षुः	=	eye
अधरः	=	lip
कपालिन्	=	Shiva
भागधेयम्	=	fortune.

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

SANSKRIT M.A. Course V

Block-33 — UNIT-8

KUVALAYĀNANDA

STRUCTURE

8.1 Purpose

8.2 Introduction

8.3 Sanskrit Text (Smaraṇa, Bhrānti, Sandeha and Apahnuti)

8.4 English Translation

8.4.1 Grammar

8.5 Technical Terms

8.6 Self-check Questions

8.7 Glossary

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center.

UNIT-8
KUVALAYĀNANDA- SMRUṬI BHRĀNTI SANDEHA AND APAHNUTI-ALAṄKĀRAS

8.1 PURPOSE

'Dear Student,

Comparison of an object with a superior object can be of many types and many phenomena like remembrance, illusion, doubt etc. may occur on account of similarity. When a poet describes these, they produce the aesthetic delight even if they are only imaginary and impossible in the real world. A poet may also hide the real form of an object and say that it is a different thing for producing poetic effect. All these instances give birth to various figures of speech.

The purpose of this unit is to explain the definitions of four Alankāras, namely smaraṇa, Bhrānti, Sandeha and Apahnuti based respectively on remembrance, illusion, doubt and concealment. Apahnuti, as a figure of speech, has many types. You should be able to recognise these figures of speech in your texts of Kāvya, nāṭaka etc. after studying this unit.

8.2 INTRODUCTION

Remembrance may be caused by many factors. If we see a person, we may remember another person who was associated with him. This is explained by the Sanskrit dictum:

"एकसम्बन्धिज्ञानम् अपरसम्बन्धिस्मारकम्।"

Sometimes, when we see an object, another object similar to it may be remembered. In such cases, similarity is the basis of remembrance. Such remembrance becomes a

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

figure of speech called स्मरणालङ्कार or स्मृत्यलङ्कार.

For illusion also, there may be many causes. But, when an illusion occurs due to similarity, or when the poet says that an illusion is caused by true or imagined similarity, a figure of speech called भ्रान्त्यलङ्कार or भ्रान्तिमदलङ्कार comes into being. Similarly, when a doubt caused by real or imaginary similarity is described, it is a case of a figure of speech called सन्देहालङ्कार which is sometimes called ससन्देहालङ्कार.

If a poet conceals or hides the real nature of an object by negating it directly or indirectly for super-imposing another object on it, it gives rise to a figure called अपह्नुत्यलङ्कार.

ससन्देह (doubt) and अपह्नुति have been recognised as alaṅkāras by all Ālaṅkārikas starting form Bhāmaha. Dandin has called ससन्देह as संशयोपमा and includes it under उपमालङ्कार. Smaraṇa and Bhrānti were added to the list of alaṅkāras later.

It must be noted that all these are considered as alaṅkāras only if they produce चमत्कार in the mind of सहृदय (a responsive reader)

8.3 SANSKRIT TEXT

स्मृति-भ्रान्ति-सन्देहालङ्काराः

स्यात् स्मृतिभ्रान्तिसन्देहैस्तदङ्कालङ्कृतित्रयम्।
पङ्कजं पश्यतः कान्तामुखं मे गाहते मनः ।।२४।।
अयं प्रमत्तमधुपस्त्वन्मुखं वेत्ति पङ्कजम्।
पङ्कजं वा सुधांशुर्वेत्यस्माकं तु न निर्णयः।।२५।।

स्मृतिभ्रान्तिसन्देहैः सादृश्यात् निबध्यमानैः स्मृतिर्भ्रान्तिमान् सन्देह इति स्मृत्यादिपदाङ्कितम् अलङ्कारत्रयं भवति। तच्च क्रमेणोदाहृतम्।

यथा वा -

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

दिव्यानामपि कृतविस्मयां पुरस्ताद्
अम्भस्तः स्फुरदरविन्दचारुहस्ताम्।
उद्वीक्ष्य श्रियमिव काञ्चिदुत्तरन्तीम्
अस्मार्षिज्जलनिधिमन्थनस्य शौरिः।।

पूर्वत्र स्मृतिमदुदाहरणे सदृशस्यैव स्मृतिः। अत्र सदृशलक्ष्मी स्मृतिपूर्वकं तत्सम्बन्धिनो जलनिधिमन्थनस्यापि स्मृतिरिति भेदः।

पलाशमुकुलभ्रान्त्या शुकतुण्डे पतत्यलिः।
सोऽपि जम्बूफलभ्रान्त्या तमलिं धर्तुमिच्छति।।

अत्र अन्योन्यविषयभ्रान्तिनिबन्धनः पूर्वोदाहरणाद् विशेषः।

जीवनग्रहणे नम्रा गृहीत्वा पुनरुन्नताः।
किं कनिष्ठाः किमुज्येष्ठा घटीयन्त्रस्य दुर्जनाः।।

पूर्वोदाहृतसन्देहः प्रसिद्ध कोटिकः, अयं तु कल्पितकोटिकः इति भेदः।

अपह्नुत्यलङ्कारः

शुद्धापह्नुतिरन्यस्यारोपार्थो धर्मनिह्नवः।
नायं सुधांशुः किं तर्हि व्योमगङ्गासरोरुहम् ।।

वर्णनीये वस्तुनि तत्सदृशधर्मारोपफलकः तदीय धर्मनिह्नवः, कविमतिविकासोत्पेक्षित धर्मान्तरस्यापि निह्नवः शुद्धापह्नुतिः। यथा चन्द्रे वियन्नदीपुण्डरीकत्वारोपफलकः तदीयधर्मस्य चन्द्रत्वस्य अपह्नवः।

यथा वा -

अङ्कं केऽपि शशङ्किरे जलनिधेः पङ्कं परे मेनिरे
सारङ्गं कतिचिच्च संजगदिरे भूच्छायमैच्छन् परे।
इन्दौ यद् जलितेन्द्रनीलशकलश्यामं दरीदृश्यते
तत् सान्द्रं निशि पीतमन्धतमसं कुक्षिस्थमाचक्ष्महे ।।

अत्र औत्प्रेक्षिधर्माणाम् अपि अपह्नवः परपक्षत्वोपन्यासाद् अर्थसिद्धः।

स एव युक्तिपूर्वश्चेद् उच्यते हेत्वपह्नुतिः।
नेन्दुस्तीव्रो न निश्यर्कः सिन्धौरौर्वोऽयमुत्थितः।।२७।।

अत्र चन्द्रे एव तीव्रत्व-नैशत्वयुक्तिभ्यां चन्द्रत्वसूर्यत्वापह्नवो वडवानलत्वारोपार्थः।

यथा वा -

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

मन्थानभूमिधरमूलशिलासहस्र-
संघट्टनव्रणकिणः स्फुरतीन्दुमध्ये।
छाया मृगः शशक इत्यतिपामरोक्तिः
तेषां कथञ्चिदपि तत्र हि न प्रसक्तिः।।

अत्र चन्द्रमध्ये मन्थनकालिकमन्दरशिलासंघट्टनव्रणकिणस्येव छायादीनां सम्भवो नास्तीति छायात्वाद्यपह्नवः पामरवचनत्वोपन्यासेन आविष्कृतः।

अन्यत्र तस्यारोपार्थः पर्यस्तापह्नुतिस्तु सः।
नायं सुधांशुः किं तर्हि? सुधांशुः प्रेयसीमुखम्।।२८।।

यत्र क्वचिद्वस्तुनि तदीयधर्मनिह्नवः अन्यत्र वर्णनीये वस्तुनि तस्य धर्मस्य आरोपार्थः, सः पर्यस्तापह्नुतिः । यथा चन्द्रे चन्द्रत्वनिह्नवो वर्णनीये मुखे तदारोपार्थः।

यथा वा -

हालाहलो नैव विषं, विषं रमा
जनाः परं व्यत्ययमत्र मन्वते।
निपीय जागर्ति सुखेन तं शिवः
स्पृशन्निमां मुह्यति निद्रया हरिः।।

पूर्वोदाहरणे हेतूक्तिर्नास्ति, अत्र तु सा अस्तीति विशेषः । ततश्च पूर्वाह्नुतिवद् अत्रापि द्वैविध्यम् अपि द्रष्टव्यम्।

भ्रान्तापह्नुतिरन्यस्य शङ्कायां भ्रान्तिवारणे।
तापं करोति सोत्कम्पं ज्वरः किं ? न सखि स्मरः ।।२९।।

अत्र तापं करोतीति स्मरवृत्तान्ते कथिते तस्य ज्वरसाधारण्याद् ऋजुबुद्ध्या सख्या 'ज्वरः किम्' इति पृष्टे, 'न सखि स्मरः' इति तत्त्वोक्त्या भ्रान्तिवारणं कृतम्।

यथा वा -

नागरिक समधिकोन्नतिरिह महिषः
कोऽयम् उभयतःपुच्छः?।
नहि नहि करिकलभोऽयं
शुण्डादण्डोऽयम् अस्य, न तु पुच्छम् ।।

इदं सम्भवद्भ्रान्तिपूर्विकायां भ्रान्तौ उदाहरणम् । कल्पित भ्रान्तिपूर्वा यथा -

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

जटा नेयं वेणी कृतकचकलापो, न गरलं
गले कस्तूरीयं, शिरसि शशिलेखा न कुसुमम् ।
इयं भूतिर्नाङ्गे प्रियविरहजन्मा धवलिमा
पुरारातिभ्रान्त्या कुसुमशर किं मां प्रहरसि?।।

अत्र कल्पितभ्रान्तिः 'जटा नेयम्' इत्यादिनिषेधमात्रोन्नेया, पूर्ववत् प्रश्नाभावात् ।

दण्डी तु अत्र तत्त्वाख्यानोपमा इति उपमाभेदं मेने । यदाह -

न पद्मं मुखमेवेदं न भृङ्गौ चक्षुषी इमे।
इति विस्पष्टसादृश्यात् तत्त्वाख्यानोपमैव सा।। इति।

छेकापह्नुतिरन्यस्य शङ्कातस्तथ्यनिह्नवे।
प्रजल्पन् मत्पदे लग्नः कान्तः किं? नहि नूपुरः ।।३०।।

कस्यचित् कञ्चित्प्रति रहस्योक्तौ अन्येन श्रुतायां स्वोक्तेस्तात्पर्यान्तरवर्णनेन तथ्यनिह्नवे छेकापह्नुतिः।

यथा नायिकया नर्मसखीं प्रति "प्रजल्पन् मत्पदे लग्नः" इति स्वनायकवृत्तान्ते निगद्यमाने तदाकर्ण्य 'कान्तः किम्' इति शङ्कितवतीम् अन्यां प्रति 'नहि नूपुरः' इति निह्नवः।

यथा वा -

सीत्कारं शिक्षयति व्रणयत्यधरं तनोति रोमाञ्चम्।
नागरिकः किं मिलितो? नहि नहि सखि हैमनः पवनः।।

इदमर्थयोजनया तथ्यनिह्नवे उदाहरणम्।

शब्दयोजनया यथा-

पद्मे त्वन्नयने स्मरामि सततं भावो भवत्कुन्तले
नीले मुह्यति किं करोमि महि तैः क्रीतोऽस्मि ते विभ्रमैः।
इत्युत्स्वप्रवचो निशम्य सरुषा निर्भत्सितो राधया
कृष्णस्तत्परमेव तद् व्यपदिशन् क्रीडाविटः पातु वः।।

सर्वमिदं विषयान्तरयोजने उदाहरणम्।

विषयैक्येऽपि अवस्थाभेदेन योजने यथा -

वदन्ती जारवृत्तान्तं पत्यौ धूर्ता सखीधिया।
पतिं बुद्ध्वा सखि ततः प्रबुद्धास्मीत्यपूरयत्।।

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

कैतवापह्नुतिर्व्यक्तौ व्याजाद्यैर्निह्नुतेः पदैः।
निर्यान्ति स्मरनाराचाः कान्तादृक्पातकैतवात्।।

अत्र असत्यत्वाभिधायिना कैतवपदेन नेमे कटाक्षाः, किन्तु स्मरनाराचाः इत्यपह्नवः प्रतीयते। यथा वा -

शिक्तेषु वारिकथया विपिनोदरेषु
मध्याह्नजृम्भितमहातपतापतप्ताः।
स्कन्धान्तरोत्थितदवाग्नि शिखाच्छलेन
जिह्वां प्रसार्य तरवो जलमर्थयन्ते।।

8.4 ENGLISH TRANSLATION

On the basis of remembrance, illusion and doubt, three alaṅkāras occur respectively with the names smṛti (स्मृतिः) bhrānti (भ्रान्तिमत्) and sandeha (सन्देहः).

(Examples)

(1) When I see a lotus, my mind remembers my beloved's face. (24)

(2) This tipsy bee thinks that your face is a lotus.

(3) We can not decide whether this is a lotus or the moon. (25)

(Vṛtti) When remembrance, illusion and doubt, based on similarity, is described, three alaṅkāras occur under the names smṛti, bhrānti and sandeha. They have been illustrated above in that order.

Another example (for smṛti) :

Krishna saw a beautiful woman, rising from waters, in front of him. She was producing wonder even in the gods and held a blooming lotus in her hand. She was like Goddess Lakshmi. Seeing her, Krishna remembered the churning of the ocean.

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

In the earlier example of smṛtimad alaṅkāra, only the remembrance of a similar thing was described. But here, through the remembrance of Lakshmi that was similar, remembrance of the churning of the ocean related to her is also described. That is the difference between the two examples.

The bee jumps into the parrot's beak confusing it to be a bud of the Palāśa. The parrot wants to swallow it confusing that bee to be a Jambu fruit.

Here the speciality is that mutual confusion of the bee and the parrot is described. The villains bend down when they have to get Jivana (a means of living or water) and after they get it, they rise up. Are these villains younger or older brothers of the machines that lift water?

The doubt that was given as an example earlier had well-known alternatives. Here, the alternatives are just the work of the poet's imagination. That is the difference between them.

ŚUDDHĀPAHNUTI

Pure concealment, called 'Suddhāpahnuti, occurs where there is a concealment of the true feature of an object for super-imposing another Dharma (feature).

(Example) This is not the moon at all, what is it then? It is the lotus of the celestial Gangā.

(Vṛtti) Concealment of an objects real Dharma, for achieving the super-imposition of the Dharma of a similar object, or the concealment of any Dharma imagined by the poet's mind, is called *śuddhāpahnuti.* In the moon, its real Dharma, namely moonness is concealed resulting in the

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

superimposition of the feature of the lotus of the celestial Gangā.

Another example : Some people guessed that a spot appears in the moon, others thought that it must be the mud of the ocean, a few said that it is a deer while others desired to describe it as the shadow of the earth. The black portion seen in the moon resembles a piece of a blue diamond. We say that it is the dense darkness which is swallowed by the moon at nights.

In this example, the concealment of the Dharmas imagined by the poet is understood from the statement that each of those Dharmas is the opinion of some others.

HETVAPAHNUTI

The same concealment is called *Hetvapahnuti,* if a reason or cause is cited for the negation.

(Example) It is not the moon, because it is too hot; It is not the sun, because he can not appear at night. It is really the fire within the ocean that has come up now.

Here, the Dharmas called moonness and sunness (चन्द्रत्व-सूर्यत्व) have been concealed (ie, negated) by giving the reasons of being very hot and appearing during night. This is done for the purpose of the super-imposition of the Dharma of the fire within the ocean.

Another example: A mark of wound which occurred due to the rubbing of thousands of rocks at the bottom of the mountain used for churning (of the ocean) is seen in the body of the moon. The saying that it is a shadow, a deer or a rabbit is the statement of dullards. Because there is no occasion for any of them to exist these.

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

Here it is said that there is no possibility of the existence of shadow etc. in the middle portion of the moon like that of the wound mark resulting from the rubbing of the rocks of mount mandara during the time of the churning of the ocean. The concealment is conveyed by saying that earlier opinions are of dullards.

PARYASTĀPAHNUTI

Concealment of the Dharma for super-imposing it on another object is called Paryastāpahnuti.

(Example) This is not the moon;

The face of my beloved is the moon.

(Vṛtti) Concealment of the Dharma of an object, done for super-imposing it on another object taken up for description, is *parystāpahnuti.* In the example, moonness is negated in the moon for super-imposing the same on the face taken up for description.

Another example: Hālāhal is no poison. Lakshmi is poison. only folks have assumed the opposite. Because, Shiva is happily awake even after drinking the Hālāhala. Vishnu who just touched Lakshmi is always afflicted by continuous sleep.

In the previous example, the reason is not cited. Here it is cited. That is the difference between the two. So, like Śuddhāpahnuti, the Paryastāpahnuti should also be understood as having two types:

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

BHRĀNTĀPAHNUTI

When a confusion (in the mind) of another person is removed, it is called *Bhrāntāpahnuti.* (29).

(Example) It is creating high temperature and shivering. Is it fever? No, my friend, it is love.

In this example, the situation of love is described as 'it is causing high temperature' etc. A friend, who thinks straight forward. takes it to be fever because the symptoms are common to both and asks "Is it fever?" Her confusion is removed by telling the facts.

Another example: O citizen, which type of buffalo is this? it is very tall and has tail both in the front and in the back. No, no. It is a young elephant. (At the front, what you see is) its trunk, it is not a tail.

This is an example where the confusion is naturally possible.

Au example where the confusion is merely fictional is given below;

This is not matted hair, it is my hair-do made into strands. It is not poison in my neck, it is musk. It is not the crescent moon that is on my head, it is a flower. I don't have sacred ash on my body, it is the paleness due to separation from my beloved. O god with the flower arrows, why are you hitting me under the illusion that I am Shiva?

Here, the fictional illusion has to be understood from the negation "this is not matted hair" etc., because these is no query as in the previous example.

Daṇḍin thinks that this is a type of upamālaṅkāra and calls it *tattvākhyānopamā.* He says.

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

This is not a lotus, this is certainly the face. These are not bees, but eyes. Thus, by reinforced similarity, it is tattvākhyānopamā.

CHEKĀPAHNUTI

If truth is cleverly concealed in response to the doubt of another person, it is chekāpahnuti (Example) Mattering (or making a jingling sound) he stuck at my feet; was it your lover? No. It was my anklet.

(Vṛtti) When one is telling a secret to somebody and some one else hears it, the truth may be hidden by assigning some other meaning to the words. In the given example, the heroine tells her confidante "he stuck at my feet muttering" describing how her lover cajoled her. This was heard by anther woman who questioned "was it your lover?". The truth is concealed by replying "No it was my anklet".

Another example: He teaches me *sītkāra*, wounds me in the lips and causes hair-raising thrill. Have you met a sophisticate? No, no, my friend, it is the winter wind (I was talking about).

This is an example of adjusting the meaning (using pun) or situation. An example where the words are adjusted (by giving them a different meaning applying rules of sandhi or by saying that they are forms in a different case) is givern below.

O Padmā, I remember your eyes. O Nīlā, my mind always becomes infatuated in your bong hair. O Mahi, what can I do? I am totally bought away by your dalliance. So Krishna was saying (to his other wives) in his dream. Rādhā, hearing this, became furious and took him to task.

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

Krishna, being a sportive lover, described all those words as applying to Rādhā herself. May he protect us.

(Here the words पद्मे, नीले, महि are in the vocative case, addressed to Krishna's other wives namely, पद्मा, नीला and मही. However, Krishna later explains to Rādhā that पद्मे is in nominative dual and it is an adjective of *nayane* and means 'eyes which are lotuses'. He explains that नीले is in locative singular and is an adjective of *kuntale.* The meaning is "I am infatuated by your dark long hair". He also explains महितै: is one word and it is an adjective of *vibhramaih*-The meaning is "I am bought by your beautiful dalliance".)

All the examples given above are by connecting them to different subjects. An example where the subject is the same, but explained away by citing a different situation (as the escape route) is given below: A woman was telling the episode with her paramour to her husband believing that the hearer was her confidente. She realised that it was her husband and finished the statement by saying "my dear friend, I then got up from sleep".

KAITAVĀPAHNUTI

If concealment is expressed by means of words like *Kaitava* (pretext), it is called Kaitavāpahnuti (Example) the arrows of Manmatha are being discharged under the pretext of the glances of the attractive woman. (31)

Here, the word Kaitava (pretext) connotes that what is said is not truth. From that the concealment in the form "These are not really glances, but the arrows of Manmatha" is suggested.

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

Another example: In the interiors of the forest, there wasn't even the news of rain. The trees were scorched by the intense heat of the afternoon sun. They are now begging for water (as it were), by stretching up their tongues under the guise of the flames which rose from the middle of their big branches.

8.4.1 GRAMMAR

पङ्कजम् । पङ्के जायते इति पङ्कजम्।

सप्तम्यां जनेर्डः (3-2-97).

कृतविस्मयाम्। कृतो विस्मयो यया ताम्।

अम्भस्तः। अम्भसः इति अम्भस्तः।

उत्तरन्तीम्। उत्+तरन्तीम्। Present participle of तॄ प्लवनतरणयोः in feminine gender, objective case, singular number . Adjective of काञ्चित्। जलनिधिमन्थनस्य अस्मार्षीत्। Here, the genitive case is used in the meaning of the objective according to the rule अधीगर्थदयेषां कर्मणि (2-3-52).

अस्मार्षीत् । स्मृ चिन्तायाम्। लुङ्। प्रथमपुरुषैकवचनम्।

शौरिः। शूरस्य गोत्रापत्यं पुमान् शौरिः।

अत इञ् (4-1-95) इति सूत्रेण इञ्।

ज्येष्ठः। अतिशयेन प्रशस्यः ज्येष्ठः।

प्रशस्यस्य श्रः (5-3-60) ज्य च (5-3-61) इति प्रशस्यशब्दस्य 'ज्य' आदेशः।

कनिष्ठः। अतिशयेन युवा कनिष्ठः।

अतिशायने तमबिष्ठनौ (5-3-55) इति इष्ठन्प्रत्ययः। युवाल्पयोः कन् अन्यतरस्याम् (5-3-64) इति सूत्रेण युवशब्दस्य कनादेशः।

दुर्जनाः। दुष्टा जनाः दुर्जनाः।

आरोपार्थः। आरोपः अर्थः प्रयोजनं यस्य सः।

शशङ्किरे। शकि शङ्कायाम्। लिट्। प्रथमपुरुषबहुवचनरूपम्।

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

मेनिरे। मन ज्ञाने। लिट्। प्रथमपुरुषबहुवचनरूपम्।

भूच्छायम्। भुवः छाया भूच्छायम्।

This is an ungrammatical form. The rule छाया बाहुल्ये (2-4-22) does not apply here because bhū is only one. Similarly, संजगदिरे is unacceptable because गदव्यक्तायां वाचि is परस्मैपदी।

ऐच्छन्। इषु इच्छायाम्। लङ्।

दरीदृश्यते। दृशिर्प्रेक्षणे। यङन्तस्य कर्मणि लटि रूपम्।

अन्धतमसम्। अन्धं तमः अन्धतमसम्। अवसमन्धेभ्यस्तमसः (5-4-79) इति सूत्रेण समासान्तः अच्प्रत्ययः।

कुक्षिस्थम्। कुक्षौ तिष्ठतीति कुक्षिस्थम्।

आचक्ष्महे। चक्षिङ् व्यक्तायां वाचि। लट्। उत्तमपुरुषबहुवचनरूपम्।

औत्प्रेक्षिकधर्माणाम्। उत्प्रेक्षायाः आगताः औत्पेक्षिकाः। औत्प्रेक्षिकाः धर्माः औत्प्रेक्षिकधर्माः। तेषाम्।

शशकः। अल्पः शशः शशकः। अल्पार्थे कप्रत्ययः।

निपीय। नि+पीङ्+ल्यप्। पीङ् पाने।

जागर्ति। जागृ निद्राक्षये। लट्।

नागरिकः । नगरे भवः प्रवीणः नागरिकः । नगरात् कुत्सन प्रावीण्ययोः (4-2-128) इति ठक्प्रत्ययः । ठस्येकः (7-3-50) इति इकादेशः।

धवलिमा। पृथ्वादिभ्य इमनिज्वा (5-1-122) इतिं भावार्थे इमनिच्प्रत्ययः। धवलस्य भावो धवलिमा। पुंलिङ्गशब्दोऽयम्। नकारान्तः। धवलिमा धवलिमानौ धवलिमानः इत्यादि।

चक्षुषी इमे। ईदूदेद् द्विवचनं प्रगृह्यम् (1-1-11) इति प्रगृह्यसंज्ञा। प्लुतप्रगृह्या अचि नित्यम् (6-1-125) इति प्रकृतिभावः। अतः सवर्णदीर्घसन्धिर्न भवति।

हैमनः। हेमन्ते भवः हैमनः।

भवत्कुन्तले। भवत्याः कुन्तले इति भवत्कुन्तले।

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

8.5 TECHNICAL TERMS

स्मृतिमत्। स्मृतिमान्। These are names of the same Alaṅkāra. It is also called स्मरणालङ्कार. Similarly, Bhrāntyalaṅkāra is called भ्रान्तिमान्। Sandehālaṅkāra is called ससन्देह।

कोटिः। Literally, it means a tip of the horn or weapon. When a doubt arises, there will be one Dharmi and two or more Dharmas supposed to exist there. स्थाणुर्वा पुरुषोवा is the classical example. In one object the viewer is supposing the alternative possibility of two Dharmas, namely स्थाणुत्व and पुरुषत्व. Both cannot exist together in the same object, because one excludes the other. Such Dharmas are said to be the koṭi-s of the doubt.

निह्नवः। concealment. In language concealment of a Dharma is said to be made by negating it. If we say इदं न मुखम्, we are negating or concealing the Dharma-Mukhatva. निह्नव, अपह्नव, निह्नुति and अपह्नुति are synonyms.

8.6 SELF CHECK QUESTIONS

1) What kind of स्मृति, भ्रान्ति or सन्देह becomes a figure of speech?
2) What is the difference between प्रसिद्धकोटिकसन्देह and कल्पितकोटिकसन्देह?
3) How many types of अपह्नुत्यलङ्कार are delineated in the Kuvalayānanda ? Write down their names.
4) What is तत्त्वाख्यानोपमा?

   Who has enunciated it ?
5) What are the synonyms of कैतव?

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

8.7 GLOSSARY

स्मृतिः = स्मरणम् = remembrance

भ्रान्तिः = illusion, confusion, delusion.

सन्देहः = doubt

अलङ्कृतिः = अलङ्कारः = figure of speech

पङ्कजम् = lotus

कान्ता = a beloved (woman)

मधुपः = a bee

सुधांशुः = moon

निर्णयः = decision

दिव्य = heavenly (adjective)

पुरस्तात् = in front (indeclinable)

अरविन्दम् = lotus

चारु = Charming (adjective)

मन्थनम् = Churning

शौरि = Krishna

पलाशः = a tree called palāśa

मुकुलम् = bud

तुण्डम् = mouth, beak

अलिः = bee

जीवनम् = livelihood, water

नम्र = bent, humble (adjective)

घटीयन्त्रम् = a mechanical device to lift water up.

व्योमगङ्गा = The Ganga that flows in the heaven.

वियन्नदी = The Ganga that flows in the heaven.

पुण्डरीकम् = lotus

सारङ्गः = a type of deer

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

इन्द्रनीलः = blue diamond ; sapphire.

शकलम् = piece

सान्द्र = dense (adjective)

अन्धतमसम् = blinding darkness

कुक्षिः = Stomach, belly

अर्थसिद्धः = understood

युक्तिपूर्वः = reasonable, that to which a reason is cited

अर्कः = Sun

सिन्धुः = Sea

और्वः = fire within the sea.

मन्थानः = a churning rod

भूमिधरः = mountain

व्रणकिणः = scar from a wound

शशकः = a small rabbit

प्रसक्तिः = occasion ; possibility of being.

पामरः = rustic person ; uneducated folks.

हालाहलः = a severe poison

रमा = goddess of wealth

व्यत्ययः = reverse ; opposite

उत्कम्पः = Shivering

ज्वरः = Fever

ऋजु = straight

नागरिकः = a sophisticate

महिषः = buffalo

पुच्छम् = tail

जटा = matted hair

कचकलापः = hair-do

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

गरलम् = poison

गलम् = neck

कस्तूरी = musk

शशिलेखा = crescent moon

भूतिः = sacred ash smeared on the body

विरहः = Separation

धवलिमा = whiteness; paleness

कुसुमशरः = Manmatha, who has flowers as his arrows ; god of love; cupid

उन्नेय = implied (adjective)

छेकः = Clever or sophisticated person

नूपुरः = anklet

रहस्यम् = secret

तथ्यम् = truth ; fact

नर्मसखी = confidante

शीत्कारः = (onomatopoetic word) a sound made by people when they feel cold.

रोमाञ्चः = Standing of body hair due to thrill, horripilation

हैमनः पवनः = autumn wind

कुन्तलः = long hair

मही = earth

महित = worthy of worship (adjective)

विभ्रमः = coquettish behavior

उत्स्वप्रवचः = words spoken is dreams.

निर्भर्त्सितः = taken to task ; scolded

क्रीडाविटः = sportive lover

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

जारः = illicit lover

धूर्ता = a cheat (woman)

कैतवम् = pretest

नाराचः = arrow

दृक्पातः = glance

कटाक्षः = side glance

विपिनम् = forest

विपिनोदरम् = interiors of forests

महातपः = intense heat of the sun

दावाग्निः = forest fire

अग्निशिखा = flame

छलम् = व्याजः = मिषः = Pretext

जिह्वा = tongue

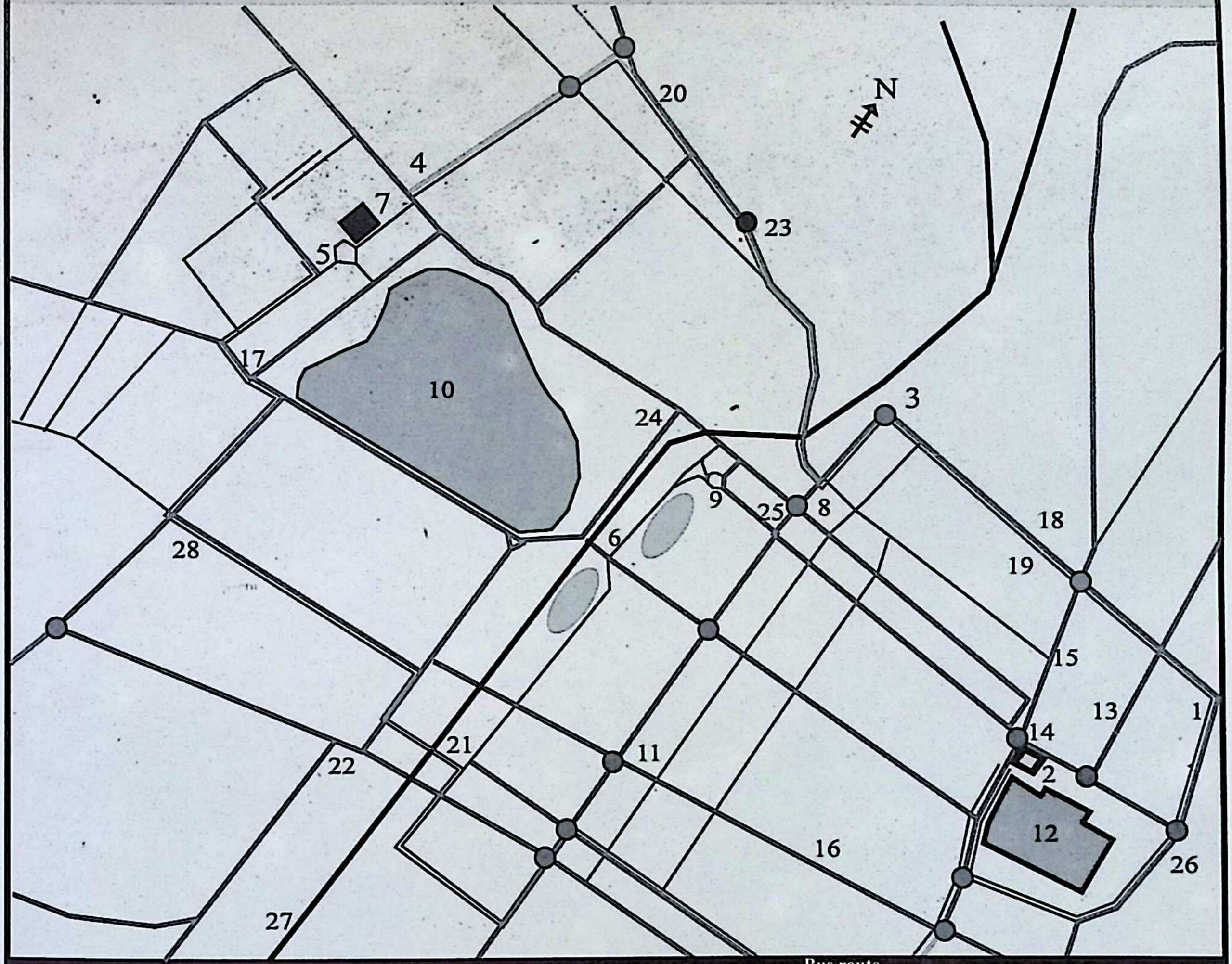
तरुः = tree

ಆದೇಶ ಸಂಖ್ಯೆ : ಕರಾಮುವಿ/ಸಿಪಾವಿ/4/411/2005-06/09-1-2006
ಮುದ್ರಕರು : ಗುಡ್‌ಟಚ್ ಪ್ರಿಂಟರ್ಸ್, ಮೈಸೂರು - 570 012 ಪ್ರತಿಗಳು: 500
ಕಾಗದ : ಒಳಪುಟ 60 ಜಿ.ಎಸ್.ಎಂ. 15.2 ಕೆ.ಜಿ., ಎಂ.ಪಿ.ಎಂ.
ಮುಖಪುಟ 170 ಜಿ.ಎಸ್.ಎಂ., ಇಂಡಿಯನ್ ಆರ್ಟ್ ಕಾರ್ಡ್

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

WAY TO KSOU CAMPUS



1. Suburban Bus Stand
2. City Bus Stand
3. Railway Station
4. St. Joseph's School
5. Manasagangotri Canteen
6. Crowford Hall
7. K.S.O.U
8. Metropole Circle
9. DC Office
10. Kukkarahalli Tank
11. Ramaswamy Circle
12. Mysore Palace
13. Town Hall
14. K.R. Hospital
15. Sayyaji Rao Road
16. Chamaraja Double Rd
17. University Guest House
18. Medical College
19. K.R. Hospital
20. KRS Road
21. Law Courts
22. Apollo Hospital
23. Akashvani Circle
24. Kalamandira
25. Maharani's College
26. Hardinge Circle
27. Railway Track
28. Saraswatipura 14 Main

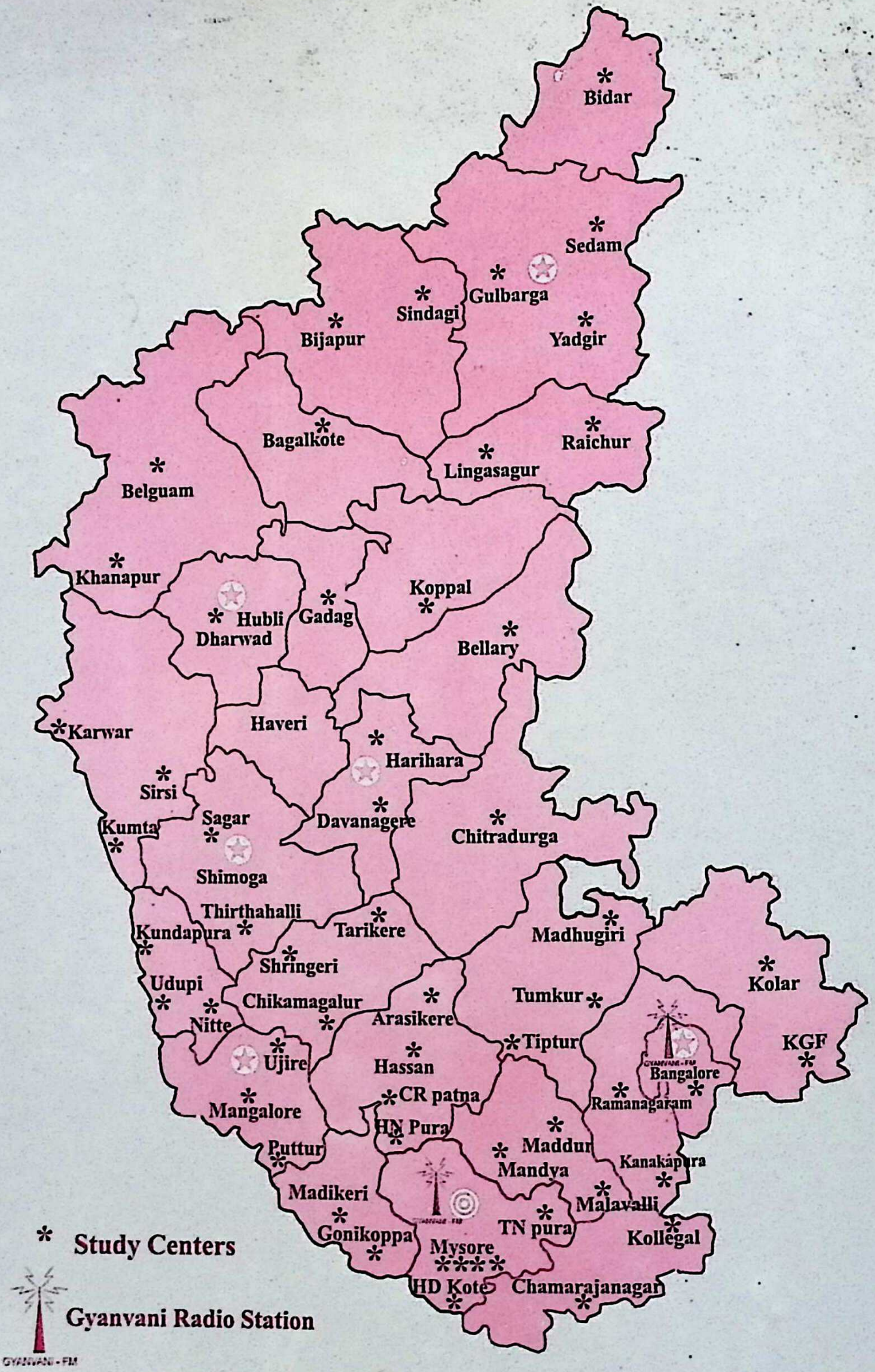
From	To	City Bus Number
1. Suburban Bus Stand (SBS)	7. KSOU	130, 136, 266, 267, 268
2. City Bus Stand (CBS)	7. KSOU	129, 130, 136, 267, 268
3. Railway Station (Rail. Stn)	7. KSOU	130, 136, 266, 267, 268
7. KSOU / 4. St. Joseph's School	1. SBS / 2. CBS / 3. Rail. Stn	129, 266, 267, 268, 270
7. KSOU / 5. Manasagangotri Canteen	1. SBS / 2. CBS / 3. Rail. Stn	129
7. KSOU / 5. Manasagangotri Canteen	2. City Bus Stop	129, 130,

To reach KSOU by bus no. 129 & 130 alight at Manasagangothri canteen stop. By all other buses, alight at St Joseph's School. Prepaid auto:From SBS - Rs. 25/- From Rail Stn: Rs. 20/- .

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

Regional Centers and Study Centers



KARNATAKA STATE OPEN UNIVERSITY

MANASAGANGOTHRI, MYSORE - 570 006.

CC-0. In Public Domain. Cuddalore Collection. TN.